

THE ETUDE

Presser's Musical Magazine

AUGUST 1914

PROF. FREDERICH NIECKS

on
Great Musical Forces in the
Nineteenth Century

PERLEE V. JERVIS

on
A Plea for More National Teaching

MARY VENABLE

on
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THE ETUDE

A GUST, 1914

VOL. XXXII. No. 8.



STANDARDIZATION AND WHAT IT MEANS.



In another part of *THE ETUDE* we give the opinions of different music workers in different parts of the country upon the subject of Standardization. This subject has been discussed in *THE ETUDE* during the past quarter of a century. Teachers all seem to be of one mind that it would be a good thing to possess some standard by which a teacher's ability might be determined by the general public.

It is quite remarkable to note how public opinion in such matters becomes crystallized when the great vibrations of a real movement are felt. At the convention of the Music Teachers' National Association held in Cincinnati last December, Willard Patton, of Minneapolis, Minn.; Alfred Hallam, of Saratoga Springs, N. Y.; James T. Quarles, of Ithaca, New York; Lynn B. Dana, of Warren, Ohio; Llewellyn L. Renwick, of Detroit, Michigan, gave an excellent accounting of some of the work already accomplished.

Mr. Alfred Hallam struck the keynote of the whole subject in the following paragraph: "Whatever is done must embody two great principles, simplicity and justice. Simplicity in construction, and justice not only to those of the modern school, the new teachers of to-day, but also to those pioneers in the work who, while not probably versed in the most modern requirements, have shown by results obtained that their teaching has been in all respects satisfactory."

Any system of standardization that would impose ridiculous technical tests upon applicants would defeat the whole purpose of the reform. Just what it is that makes one teacher whose playing is riddled with technical blunders "turns out" pupils who become little short of astonishing in their work is difficult to tell. Deppe, for instance, one of the greatest technical innovators of the last century, was not a great pianist by any means. Some of the tests we have seen suggested would rule out Deppe entirely. What an absurdity it would be to admit some clever keyboard manipulator with slender wits and exclude the great teachers whose fingers may not be quite so glib.

It may thus be seen that the matter of preparing the examinations and conducting them without partiality, innocent or intended, is a very difficult matter. There is no doubt that the whole matter of standardization will remain in an upset condition until it is placed upon a National basis. That is, the different State Teachers' Associations will act in cooperation with some National body in the preparation of the tests and then the local examinations will be given under the control of the State association. This emphasizes the necessity for State organizations and represents the desirability of membership in such an organization.



TAKE THE SIMPLEST WAY.



TRAVELERS returning from the Orient often remark that the craftsmen seem to take the hardest possible way to accomplish their work. Ordinary articles which are no better because they have been made by hand are produced after great effort, simply because labor is so cheap that in some cases even the machine finds it a triumphant competitor. Oriental labor is cheap, because the economic status of the laborer is very different from his more fortunate brothers in other lands. He can take the most difficult way because conditions of life and progress are difficult.

In the study of music, it often seems to us that students and teachers deliberately elect to take the most difficult way and pride themselves upon doing it. They seek out queer contrivances and

work wildly away at them when the same purpose could be accomplished through the simplest means. No offense is meant to the gentleman who once wrote us that he had fifty different kinds of touch at his command, or the lady who invented an absurd pneumatic device for turning music pages by, blowing through a tiny gutta-percha tube and producing a miniature tornado, or the well meaning teacher who had a huge contrivance for hand shaping and finger developing which by means of a two-horse-power motor did less than a little lady of nine or ten could accomplish with her coral finger tips.

It is very much the same with exercises. Elaborate contraptions remind us of the Japanese water carrier dancing along the sidewalks with huge vessels upon his shoulders and making a great ado about his work which might be very much more effectively accomplished by an ordinary water hose. The first thing to ask about an exercise is, "Does it accomplish a real purpose?" then, "Can that purpose be accomplished any more directly by a simpler exercise?" It is for this reason that the two-finger exercise, the scale, the arpeggio, the chord exercise, the octave exercise, etc., retain their supremacy over the more arbitrary exercises in other forms.

A great economy can be achieved by avoiding unnecessary movements. There is an excellent story told of a nervous patient who visited the famous Dr. Brown-Sequard in Paris. She placed the thumb of her right hand in the palm of her hand, then placed the tips of her fingers in her arm pit. "Look, Doctor," she exclaimed, "If I take my thumb out and then try to put it back while my arm is in this position it causes me excruciating pain. Can you cure me?" The doctor asked to be excused to reflect upon the case. He went to his laboratory and tried the same experiment and found that it gave him great pain. Then he returned to his office and told the lady that he could give her a prescription that would prevent any further trouble and that his fee would be one hundred francs. The story runs that the lady eagerly paid the fee and upon her arrival at home found written upon the prescription, "Don't do it."



COMPETITION THAT PAYS.



"COMPETITION is based upon the fighting instinct," writes Dr. Pyle in his *Outlines of Educational Psychology*. Competition is the basis of battle. Two people want one thing whether it be a colony, a diamond belt of prize ring days, a diploma, a blue ribbon, a degree or perhaps only the gossamer of applause. Competition implies two things, an object and a competitor. Educators are often dubious about the value of competition, fearing that it is merely an artificial spur in no sense to be compared with the main purpose sought.

In music as in all arts where competition may be introduced the value of the competition depends almost entirely upon the spirit of sportsmanship shown by those striving to win. Sportsmanship first of all demands good nature. If the child is good-natured all during the struggle for a diploma, a reward card, or a medal, and if it has been coached so that it will smile at honest defeat and applaud the winner, it knows the true spirit of sportsmanship. If, however, it is like some of the good ladies at afternoon bridge parties, or those who assemble to compete for the discards of department store bargain tables and spend the afternoon glowering at each other like so many Catharines de Medici, the competition becomes a farce. While the instinct for fight may be universal it remains for the teacher to see that the pupil does not come out of the battle with a scarred disposition. Much can be accomplished through competition if the spirit of conquest is moderated by the fun of the fray—good nature.

The September ETUDE will be Devoted to Music in Lighter Vein—Music of the Salon; Music of the Dance; Music of the Light Opera

Tributes to the Memory of Hans Engelmann

From Contemporary Composers

THERE never has been in America such a prolific and melodious composer as the late Hans Engelmann. Some years past, when our native writers began to show what they could do, the first item they seemed studiously to avoid was melody. To speak of personal expression, once I attended all the yearly meetings of the National and State Music Teachers' Associations to hear the works of American composers performed, the impression was that all the old forms should be thrown overboard, and that no new creative work in tune and rhythm should be employed. Those of us who have watched the outcome of the effort well know when it ended. Some composers have at once reached the hearts of the people by the simplicity of their melodies, others by the constant performance of them and the popularity of certain artists. In the last finally what one needs to express his deepest feelings is not technique, or scientific contrapuntal examples and exercises, written by learned doctors or professors of music, but real inspirational melody; no matter who wrote it, whether it be a Schubert, Schumann or Engelmann. I have used and played many of Hans Engelmann's writings. About two years ago I purchased several of them for a large publishing house, and one of the numbers being too difficult, we asked him for an easier arrangement, or something of a different style. It was only a few days later we received over a bundle of new pieces and were requested to take our choice. The musical world has been uplifted and made to feel more keenly the tender and sympathetic qualities of the late Hans Engelmann. Time and space will put the stamp of approval on those writings of his which are to last, but among them will be "Melody of Love," and "When the Lights are Low."

W. D. ARMSTRONG.

In my estimation Hans Engelmann was one of the great, modern melodists, one of the few composers who never had to fight for a theme for his inspiration; that rare product was inexhaustible, his gift in this respect was almost eternal. None but a Child of Inspiration could have penned such melodies as he has left to the music-loving world. Truly a magnificent monument.

Geo. L. SPRAUHLING.

I am proud to have known him both as a friend and a musician, and deeply regret his early demise. I predict that posterity will be familiar with the name of Hans Engelmann.

I did not know Mr. Engelmann very well personally, having met him possibly only a few times to my knowledge. You know that a blind person may be in the society of his fellows many times yet not know him unless they make themselves known to him. Therefore I might have often been in the presence of Engelmann and yet not have known it because he did not address me. What I can say of him is simply that he had a very lovable disposition, quiet and easy of manner. I remember the last time I met him in your establishment several years ago. He put his arm around my waist as though he had known me for years and addressed me as "Mein Lieber Engelmann." I always found his compositions, even the simplest, written with perfect exactness as to harmonic construction, and his flow of melody was really quite great.

ADAM GEITZEL.

Engelmann's works will live as long as the stars in the heavens shine upon this beautiful earth of ours. He died just as the twilight came and the rose of good night, leaving thousands of friends, and countless thousands more to be won, through the charm of his lovely melodies.

H. W. PETER.

I was very much grieved to learn of the death of Hans Engelmann. We will miss him and the hopes of anticipating his new compositions. We have scores of his beautiful melodies left us, and we should all dig into his extensive writings and find numerous gems that the public know little of. We all now hear of his "Melody of Love," little thinking that he has written dozens of "Melodies of Love." Let us do him honor and investigate his writings, as they are the living part of this beloved countryman.

THEODORE LEHRANCE.

The death of any creative musician of talent is to be regretted. The fact that he may have left to posterity something to advance the cause of art—however humble the contribution—is compensated in part for the silencing of his pen. This I believe Engelmann has done so that regret is tempered by appreciation.

WILSON G. SMITH.

I learn with deep regret of the death of genius Hans Engelmann. He was in every sense a true musician, and he had, if I may use the expression, a wonderful anticipation of harmony. Engelmann's soul was bathed in music. His death is a distinct loss.

TOM B. GALLOWAY.

While Hans Engelmann has passed beyond our mortal vision, yet he still lives in the beautiful melodies which flowed so spontaneously from his prolific mind, the rich legacy he left to future generations of music students, brightening the pathway of many a beginner, and leading them onward to greater heights in the realm of tone.

FREDERICK A. FRANKLIN.

In the passing of Hans Engelmann the world has lost a benefactor, for while Engelmann may not, perhaps, be classed among the "great composers," the significant fact remains that the product of his genius found instantaneous and widespread acceptance at the hands of thousands of music lovers. The present writer knew Mr. Engelmann personally, and can bear witness that he was of a sunny, cheerful disposition. His modesty was as marked as his talent.

JOSEPH W. LERMAN.

Through the death of Hans Engelmann the teaching world has met with a great loss. His pleasing and melodious compositions have awakened in many a fondness for music which otherwise would have lain dormant. It is to be greatly lamented that his useful and creative career should have been closed so early. He was a composer with an inexhaustible fund of melody whom it will be difficult to replace.

HOBART D. HEWITT.

I read of the passing of Hans Engelmann in the July Etude with genuine regret and a sense of loss. Young, earnest, industrious, splendidly equipped for his work yet not before he had reached the prime of life—such is the story.

He was, of course, best known through his piano compositions; and his fame will be found to be particularly living in that it treats with the argument of piano students who, weary of the round of scales and études, have learned to welcome the Engelmann type of piece as the pleasant part of the practice period. In this work Mr. Engelmann was pre-eminent and it is difficult to believe that the hand that penned *The Melody of Love* will write no more.

Let us not forget Hans Engelmann.

GEORGE DUDLEY MARTIN.

Carefully arranging, and grading the compositions of Hans Engelmann according to their difficulty of execution, their ever-fertile originality reminds me of the beautiful musical allegory of the *Three Little Men*. "Trickling from the tip-top of the tall mountain, it goes on its mission of mercy; joins in the merry song of the rivulet; dancing a daut over moss covered rocks; skaying tide and rock among the tiny little men; they reach the evergreen plain below; there a trio is sang with the voice of the brooklet, as it murmurs through the meadows where the wild flowers grow; thirty cattle politely bow their heads in gratitude for the cool, refreshing drink furnished them by the babbling brook, as it burbles on to the river and thence into the mighty ocean!" The genial rays of the tropic sun kiss the waves up into foamy white, which the south wind wafts back to the old mountain peak where they fall in gentle tear-drops of rain, slaying their song of *Sweet Home Again*."

True lovers of music, and lovers of true music will gladly keep the memory of Hans Engelmann ever green.

FRANK L. BRISTOW.

RAISING YOUR RATE OF TUITION.

BY EDWIN H. PIERCE.

It happens in the course of nearly every music teacher's career, that for one reason or another, the time comes for either raising or lowering the price asked for lessons. This is a matter involving a certain amount of danger to one's patronage, and needs always to be managed with the greatest tact and discretion. Curiously enough, the danger is often fully as great in lowering prices as in raising them, yet circumstances may be such as to favor either step.

Raising prices should only be attempted when one's classes are full, and popularity well established, consequently it is often better managed at some date in the midst of the teaching season—say, for instance, at New Year's time, at the opening of each school when the number of one's future class is somewhat uncertain. The first effect will usually be a slight falling off of patronage, but this falling off is often less serious than one at first fears, and will soon be made up by new accessions to the class. One of the very best plans I know of is to take your old pupils into confidence and tell them that you are intending to raise your rates, and to ask them much as they figure, but that you will continue to teach them at present rates, as long as they continue with you uninterruptedly. If, however, they leave off for a time, they must be notified when they begin again to pay your new price, the same as do new pupils. This never gives offence, and avoids much of the loss incident to a change in rates.

Another good plan, where circumstances permit, is to start with a low price, and then, as you get higher prices, and when success is there, to raise your home prices to the same figure.

Still another good arrangement is to make one's rates of prices at the time of moving to a better furnished studio, in a more eligible quarter of the city, just as in New York many articles of merchandise are sold at a much higher price on Broadway than on Sixth Avenue.

The lowering of prices is, as I said above, even more difficult to manage well than the raising of them. It is apt to give an impression to the public that one is not very successful, or even that one has been putting up a bad record, and that the lowering of prices is, nevertheless, there are occasions when it is necessary, and is really advisable, and will be for the student's ultimate benefit. It is by no means the pupils who have the most money, but it is those who make the most satisfactory students of music, or even, in the long run, the most profitable financially, and although people will often for a limited time pay prices higher than they are knowledgeable enough, the number of lessons they take will be few—they cannot be depended upon as regular patrons.

Probably the best way to manage the rather ticklish business of lowering prices, is to begin giving shorter lesson-hours at a lower price, being particular, however, to give the full time at higher prices, so that those people who are still paying the old price. Then, if any of the latter should hear of your teaching at a lower price, you can explainly bargain for, to shorter lesson-hours to some, and offer to make longer, if you really deem it advisable, you can strengthen the lesson-hour with, should they so desire, as much extra material as you wish, without any comment on the part of your pupils.

This whole matter of rate of payment, remember, is not so much a question of your absolute worth as a teacher, but more of the financial ability of the community whom you work. It depends, too, in a certain degree, on your own apparent style of living, and the surroundings and equipment of your studio.

A LITTLE PRAISE.

BY MISS A. J. OSBORNE.

Most people, especially little ones, thirst for praise. Many teachers for some time have tried to be praised in their youth and are now they are asked to bestow it. It is sure to result in producing conceit. It is encouraging difficulty with all the problems they are attempting to solve. An anecdote regarding some great master who has had a hard time of it is so wonderful and so true is the habit of pointing out that proficiency almost always follows honest effort.

The Chief Musical Forces of the 19th Century

By DR. FRIEDERICH NIECKS

Professor of Music at the University of Edinburgh

[Professor Friederich Niecks has long been regarded one of the foremost living writers upon musical subjects. He was born in 1843 at Düsseldorf, Germany. His father was a teacher, conductor and orchestral musician. Later he studied with Langhans, Grunewald, Taubach and Leopold Auer. He made his debut as a violinist at the age of thirteen, when he was also admitted as a member of the Düsseldorf Orchestra (Subscription Concerts). Later he studied at Leipzig University, making a specialty of psychology, fine arts, aesthetics, history and philosophy. (Sir) A. C. Mackenzie persuaded the young man to remove to Scotland where he met with large success as an organist, violinist and teacher. In 1880 he became Ried Professor at the University of Edinburgh. He has contributed to most of the best-known European journals, and has written many very valuable biographical and philosophical books, the best known of which is *Friedrich Chopin and his works*. A recently received report informs us that he is planning to retire from his professorship at Edinburgh.—*Edinburgh Times*.]

CAN questions like the following be profitably answered? (1) "Which are the best hundred musical works in the world's music?" (2) "Which are the dozen most outstanding musical works in a certain period and country?" (3) "Which are the ten works that in the nineteenth century have exercised the most powerful influence in the development of the art?" In my opinion, such and similar questions cannot be profitably answered. Those who have not the requisite wide and accurate knowledge should, of course, never meddle with them and those who have that knowledge may be reluctant to meddle with them. And why would they be reluctant? Because they could not answer them to their own satisfaction, and would answer them differently every time they attempted to do so. In fact, only a thorough ignoramus could answer a question of this kind confidently and be pleased with himself. As to the bold venturer ever finding anyone in agreement with him, that would be a hope never to be realized.

Of the above three questions, the third must appear at once and always the most difficult. We need not go far or search long to find the reasons of this difficulty. The works that exercise the greatest influence in the development of the art are not always the most perfect ones, may, comparatively rarely so. Again, influences are very varied in force and character. They may be creative or propulsive, massive or tenuous, obvious or subtle, above or below ground. What has specially to be noted is that in the onward movement of an art there is implied not one influence, but a most complicated network of influences—or, in other words, currents of all sizes and degrees of energy, and not only currents, but also mere inklings. Lastly, the close study of influences soon shows us that influence is a matter not of single works but of personalities. It was Beethoven, it was Wagner, that determined the onward course of music, not any individual work of theirs. If, then, the third question is to be dealt with at all, it has to be modified—firstly, by substituting "composers" for "works," and, secondly, by omitting a definite number. These changes having been made, the question would now run thus: "Which composers have in the nineteenth century exercised the most powerful influence in the development of the art of music?"

THE MUSICAL GIANTS.

However, the attempt to give a cut and dried answer to the question even in its modified form seems to me still so foolhardy that I for one would never dream of undertaking it. But the problem is not only at all attractive. And, although unwilling to pronounce a final

judgment on the case, I feel tempted to examine it and gauge its difficulties. If one possessed of a thorough detailed knowledge of the musical history of the nineteenth century, and at the same time a wide and intimate practical acquaintance with the productions of that age, were to conjure up in his mind a general view of that world of music, he would, after some gazing, have his eyes arrested first by the particularly striking eminences of Beethoven, Weber, Chopin, Schumann, Berlioz, Liszt and Wagner. These seven composers, enormously differing in their artistic greatness, must be allowed to have been the most outstanding



FRIEDERICH NIECKS.

of the innovators. It need hardly be pointed out that the steepest and most jagged peaks are not necessarily and always the vastest and most important prominences. Chopin was a more powerful influence than Berlioz and Liszt, Beethoven an infinitely more powerful influence than Wagner, great as Wagner's influence has been. As a rule, the would-be revolutionary influences are less powerful, less fruitful, than the more gradual and peaceful evolutionary ones. The distinction here is that between excoagitated and inspired changes.

If our qualified observer's gaze on the music-world of the nineteenth century is continued, other than the above-mentioned seven points will arrest his eyes. As one of them may be instance Schubert, the unappreciated and even unapproachable master of song, who also knew so well how to incorporate in his instrumental music an inimitable wealth of new, delightful and original personality, and through it he exercised an undeniable influence on the development of the art, although in the use of its means he was not to a large extent an innovator. Both biography and history prove this. Another point that arrests the eyes is Mendelssohn. In mastery of technique and form he was Schubert's superior, in originality, power and luxuriance of creative genius, his inferior. Admired and imitated, such any contemporary composer, and perhaps beyond his deserts, he is nowadays only too often neglected and

even regarded with contempt. That his great achievements—some of them, for instance the poetic overtures, very great and precious indeed—are no longer generally recognized as such is unjust, a correlative of fashion that will be corrected in the course of time. On the other hand, there is nothing derogatory to the master in the judgment that on the future of the art his influence was not only not striking, but also neither far-reaching nor deeply penetrating. The judgment is not derogatory, since some of the supreme masters of music—Palestrina and Handel among others—were in no way pioneers.

And now we come to a very curious fact—namely, that one of the most powerful forces in the development of the music of the nineteenth century was born in the seventeenth and did his work in the eighteenth. I allude, of course, to Johann Sebastian Bach, who was not discovered till the nineteenth century, and only then began to take part in the moulding of the new styles. In his own time and among immediately succeeding generations, the main and general tendencies ran in quite other directions. If the proportionate amount of influence exercised by the composers so far named by me were gauged, the reader may be sure that Bach's would be the least. And let us note that this is a growing influence. This is shown by the publications and frequent performances of his works, and by the writing of books such as Philipp Spitta's *Johann Sebastian Bach* (1873-80), Albert Schweitzer's *J. S. Bach* (1908), and André Frené's *Esthétique de J. S. Bach* (1907), which are the outcome of unceasing admiration and boundless research and study.

THE LESSER MASTERS.

But there are powerfully influential masters who can by no means be counted with the most sublime and perfect. Take, for instance, Meyerbeer, one of the most abused dramatic composers in our time, one of the pet aversions of many a noble artist of this and earlier generations, Mendelssohn, Schumann and Wagner included. Although the abuse is greatly overdue, it must be admitted that Meyerbeer's uncritical ecclesiasticism, the impurity of his style, or rather his stylelessness, and his striving after effect at all costs, justify a good deal of it. What, however, the abuses overlook entirely or too much is the excellencies of the man—his innovations not only in instrumentation but in every respect, including operatic form. Wagner, Meyerbeer's most rabid antagonist, had no idea how deeply he was indebted to his hated rival. Berlioz and Liszt, too, were indebted to him, but they knew it and respected and admired him. But he was not a rival of theirs. From what I have said it follows that, whatever the abuse may be to some critics, professional and unprofessional, I must number Meyerbeer with the chief moulding forces in the musical development of the nineteenth century. I have spoken of Meyerbeer only as an innovator. If I had had to consider his artistic work as a whole, I should have had to state that in some of his best operas there are scenes which in beauty, truth, power and originality have not been surpassed by any composer whatever. Familiar examples in *Les Huguenots* are the love duet at the end of the fourth act, the Conjuración and Blessing of the Swords in the same act, and the duet of Valentine and Margot in the second act. Even Wagner acknowledges the love duet to be one of the supreme things in dramatic music.

The influence of two great but very dissimilar individualities—Brahms (1833-97) and Verdi (1813-1901)—forms an exceedingly difficult problem. Brahms' personality and style are so sympathetic to the new German nationalities. Of this Tchaikovsky's attitude towards the German composer, one of positive aversion,

was characteristic. And even among Teutons Brahms' greatness is not universally acknowledged. He appeals strongly to certain types of temperament only. If I were asked in which branch of composition he was most original, I should consequently most influential, I should say in his chamber music for several instruments—quartets, quintets, sextets, etc. I should say it with a full knowledge of his splendid songs and important achievements in choral and orchestral music. No one is likely to deny Brahms' influence on the development of music, but what shall gauge its force and extent?

Verdi's is another troublesome case. But why is it so difficult to assign him a place in the onward course of the art? I believe it is this: Verdi went with the times, but not in advance of them. He was affected by the tendencies of his time, but worked them out in his own individual and perfected original way. Verdi's third and most interesting style is not imaginative without the presupposition of Wagner's innovations, and yet there is nothing in *Aida*, *Otello* and *Falstaff* that reminds one of Wagner. Verdi's was an immensely massive and powerful artistic organism capable of safely absorbing the quantities of extraneous matter. And he gave as well as took. The present generation can still feed and grow on his last works, especially on *Falstaff*, which, indeed, remains almost untouched.

THE INFLUENCE OF THE ITALIAN SCHOOL.

I suppose many up-to-date wise people of the present day, considering our problem, would pass by Rossini (1792-1868), Donizetti (1797-1848) and Bellini (1801-35) with a shrug of the shoulders and a contemptuous grimace. They would think them composers that should have engaged the attention of anyone in the past, and they would be egregiously wrong. This Italian triumvirate was a real power in its day and beyond. Take even the weakest of the three, Bellini. Poor in harmony, instrumentation, form and everything but melody; but what a melody! And what a melody that one thing! As to Rossini, talk of his glissando writing, his superlativity, his meretricious appeals to the ear, his phenomenal business, as much as you like, still he was one of the greatest universal geniuses that ever lived, the author of the most delightful comic operas, the *Barbier de Séville* and one of the most impressive grand operas, *Guilherme Tell*, who through these and other works had a vigorously stimulating and revivifying effect on opera and music generally.

Many other names suggest themselves. In fact, it would be impossible to point out, still less to discuss, all the men who in greater or less degree have helped in the development of music. And let us not overlook that very slight contributions may yet be of considerable significance. Here are a few notable composers ungrouped as regards rank and character: Cherubini with his exquisite overtures and noble operas and masses, Spontini with his statelier masterly grand operas. Auber with his many light and sprightly comic operas and the one indeliverably fiery grand opera *La Muette* (*Maometto*), the elegant Spontini with his violin concertos, operas and oratorios, the songful Hugo Wolf, etc. the piquant southern Breda, the songful Hugo Wolf, etc.

THE LEADERS IN EVOLUTION.

About the foremost among the chief forces of the nineteenth century a few explanations have yet to be given. Beethoven stands at the head of all, overtopping all, outliving all. The consistency of his greatness, the spiritual, emotional, and expressional, in the noblest and interest form, secures his indissoluble supremacy. Whilst extending the art in all respects and in all directions, he attainted the rare thing, artistic perfection. The key to this secret is that his progress was purely evolutionary. The case of Wagner differs greatly from that of Beethoven. Wagner enlarged the resources and the boundaries of the art immensely, and thus we are deeply indebted to him. But his progress was in part revolutionary, not evolutionary. Hence the absence of the same artistic perfection in the realization of his ideas and the probable shorter life of his works. With what I have said about Beethoven and Wagner, I expect you to be in good luck with your readers. My opinion about Chopin, I imagine, will meet with more surprise than instantaneous confidence. To pronounce the startling judgment: I consider Chopin to be one of the three most powerful

factors in the development of nineteenth century music, the other two being, of course, Beethoven and Wagner. The absolute originality of Chopin's personality, and that of his expression through music—harmony, chromaticism, fingering, etc., justifies the assertion. And none will deny the fact who takes the trouble to trace the Polish master's influence on his contemporaries and successors. The greatest and most powerful composers under his influence, to name a few, are Liszt, the process of infiltration. That Chopin was not a successful producer of big works, and confined himself almost entirely to the piano-forte, misleads many in their estimate of the artist, but in reality that has nothing to do with the matter.

In the second class of chief forces in the nineteenth century development I would place Schubert, Weber, Schumann, Bach, Paganini, Meyerbeer, Berlioz and Liszt. Of some of these I have already spoken, and of others I need not speak. A few words may, however, be said of Paganini. Why should he have a place among these illustrious masters, he who composed so little, and that little for the most part so poor as high art? Nevertheless, his extraordinary virtuosity inspired many. It inspired not only violinists but pianists; and not only executants but also composers in general. Liszt's virtuosity was largely inspired by Paganini's. And how many instrumental composers were deeply inspired by his best and most original work, the *Capricci* for violin! Both Schumann and Liszt translated them into pianism.

My first list of chief forces consisted of only seven. In the meantime we have acquired further, and now cannot but feel inclined to reconstitute that original list. To be able to take in the state of matters it will be advisable to group the names in three classes, using different kinds of type. The first shall be distinguished by large Gothic type, the second by large Roman capitals and the third by italics. Thus:

SCHUBERT WEBER	BEEHÖVEN	PAGANINI MEYERBEER
SCHUMANN J. S. BACH	CHOPIN	BERLIOZ LISZT
	WAGNER	

Cherubini, Spontini, Auber, Spohr, Gounod, Bizet, Verdi, Brahms, Hugo Wolf, etc., etc.

With regard to the above list, I wish to say that I set it out tentatively, not assertively. But I believe it to be suggestive and not without a considerable amount of significance, both in the selection and grouping of the names. The third class is admittedly incomplete, and the legitimacy of the presence and absence of names disputable.

Among the questions suggested by our meditations on the problem we had under consideration we are sure to find the following one: What are the bearings of the tendencies of the music of the nineteenth century on that of the twentieth? The tendency of the nineteenth century which bears most distinctly on the twentieth is the dissolution of the firm and solid elements of music. Beethoven, Berlioz, Liszt and Wagner illustrate this tendency in form; Paganini, Schumann and Wagner in harmony and rhythm; Beethoven, Weber, Meyerbeer, Berlioz, Schumann, Wagner, etc., in instrumentation. But are the musical counterparts of the post-impressionists, cubists and futurists of the twentieth century a legitimate offspring of these illustrious masters of the nineteenth? I hold that they are not. I hold that these newest phenomena are not links in the evolution of the art, but morbid excrescences that will quickly decay, fall to the ground and disappear by the wayside. The consistency of the art, if systems they can be called, are leaps in the dark that end in chaos or nothingness.

DEBUSSY'S UNCONVENTIONALITY.

Debussy is delightfully unconventional. He conducted at Queen's Hall in a lounge jacket—and why not? How he sets about giving a recital was told quite recently by the New York Herald. He said: "The Debussy group came second in the program. I think it worthy of note that he ordered the lid of the piano to be half closed, as in ensemble playing. Then he arrived, quite simply, with his music in his hands, and he expected to be played." As we are to be seeing pianists and composers enter with a somewhat of a landslip, the Debussy method seems tame—CUTBERT HADSON, in *Modern Musicians*.

IS IT EVER TOO LATE?

BY HARVEY B. GAILL.

"I am thirty-five years old. Is it too late for me to begin the study of music?"

How many teachers have heard this question uttered by anxious men and women approaching middle life. Some years ago anyone proposing to start in "learning the notes" at thirty-five or forty would have been ridiculed. But then that was the age when the matron of fifty began to look about for the lace that was to grey hairs. Times have changed. Men at seventy are learning to play golf and finding it a splendid sport. Metchnikoff has found the elixir of long life to be regular habits and the B. bacillus. A whole prospect of new experiences are opening for the youngest of fifty. Why not music?

Are people just near forty too old? My impression is that if one only wants to get pleasure by playing, age and the curses of Oedipus need not be considered. If, however, one is not content with the pleasure to be derived by playing acceptably, but is ambitious to attain virtuosity or some other unhalloved state, age will make a difference.

To be sure music is a study one should work at while young, but just because one has left youth at the last turning of the road, or a couple of blades of hay mayhap, is that any reason to say, "Here, I'm an old codger, there's no use in my attempting music, it's universally unwell to (well, it didn't) practice when my age and old age lightly assisted by Dr. Osler manufacture a lot of terrible boogie-boogie."

Francis Wilson taught himself French when he was considerably past thirty.

Dr. Johnson mastered Dutch very late in life. Ogilby, Greek and Latin till he was seventy.

De Morgan wrote his first novel when he was nearly three score, and followed it with three more. Benjamin Franklin began his philosophical studies in the winter of life.

About the most fallible of all the old axioms our forefathers left us to live up to or down is, "You can't teach an old dog new tricks." There's a posing he really can't want to learn, but he'd master his new tricks in a jiffy.

If one is not past forty one can learn to sing or play to fair degree, enough to give pleasure anyway. And one would learn quicker and digest their learning better than the young people. Age and knowledge.

Throat muscles may be stiff and fingers unelastic things if they will limber up enough to do the meddlesome Socrates had desire are there.

He learned to play a music instrument. Anyone can be a Socrates in music anyway.

THE BUSY TEACHER.

BY DOROTHY M. LATHAM.

Every teacher desires to be busy and each one seeks to become influential in the community where he works. I know one teacher who made a sad mistake in his career. He was "a work and no play." He was always a walk. He taught at all hours and would ask him to go sleeping at night. Now this teacher had earned a large class when he first arrived in W— through him from a famous teacher in a neighboring city. He himself was a splendid teacher, but he was not a mixer. He never attended social functions, never leave him and he was not to realize his mistake.

On the other hand, there is to realize his mistake. Some city. He teaches every day in the month 60 functions. He keeps up a splendid repertoire and never refuses to play. He is so full of enthusiasm "too busy" for a good time. He may mix with the people. Parents do not wish to send their children to the "too busy" teacher for instruction.

A Plea for More Rational Teaching

By PERLEE V. JERVIS

An address delivered in the Piano Conference at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 18th, 1914.

(Mr. Perlee V. Jervis, one of the most gifted of our American teachers, devoted his training entirely to this country. For many years he was associated with Dr. William Mason—Editor of THE ETUDE.)

OUT of the thousands who study the piano it would be illuminating to know how many take any lively interest in their music. Probably a very small percentage, if the testimony of parents is to be accepted.

I will retain very vivid recollections of my early music study. I will never forget those horrible exercises; that thick book, which I was supposed to go through before being allowed to study a piece of real music; that irritable teacher sitting by my side, ready to pounce down upon me at the slightest mistake.

My knuckles still tingle at the remembrance of sundry raps from her pencil. She has passed to her reward—peace to her ashes—but her genius is not entirely extinct.

Just why a musical child should not be allowed to derive pleasure from his music study is an inscrutable mystery. Why he is not strongly interested will perhaps be apparent when we consider some of the methods by which he is taught.

The usual procedure is somewhat after this fashion. After being taught the notes in the treble clef, the young student is introduced to an instruction form, wherein he plays exercises or other technical forms, the notation for both hands being in the treble clef. After a more or less extended period of such study he attempts to learn the notes in the bass clef. Now he finds he must reconstruct all his thinking. He has learned that the first line in the treble clef is E, he cannot understand why the same line in the bass clef is G. He is at once plunged into confusion, from which it takes some time to extricate him. But his troubles have only begun—he has still to learn the notes and rests, and their relative value, time and key signatures.

A dozen other things go to make up a complicated task for a young mind—and an older one, too, for that matter—and still no music.

Now, perhaps, follows a course in table exercises, and if he escapes that, he cannot get away from those at the keyboard—and still no music.

But better times are ahead. After he has "done time" on this technical drill the teacher brings him a piece—perhaps such a master work as a Kullén sonata! His waning interest is relit, and he sets to work with more or less enthusiasm. Alas! The golden fruit turns to ashes in his mouth. The coveted piece turns out to have no time to it, or nothing that a child considers a time. As a young friend of mine expressed it, "It's dead!"

Perhaps the process described has taken six months or more, usually more, and real music seems farther off than ever. Our young pupil, his interest all gone, then either settles down as a patient hearer of the sermon, or openly or covertly rebels, and refuses to practice. If this picture appear overdrawn, take a poll of your young friends. You will get some illuminating answers.

THE CHILD HIS OWN TEACHER.

The average child is a living interrogation point. He delights in asking questions, particularly if the teacher cannot answer them. He also delights in finding out things himself. Bearing these things in mind, why not teach with clefs at the same time. In doing this the eleven line staff can be used, the added C line between the bass and treble staves serving as a bridge to connect them. After explaining the alphabetical notation of the notes, it is only necessary to tell any ordi-

narily intelligent child the location of G on the lowest line of the bass staff; let him find all the other notes himself.

As there will be no mental confusion he will do this easily in one lesson. Now to familiarize him with the notes he may be given a tune of little piece—there are many such in which both clefs are used—and asked to learn, without help, each hand separately; later, hands together. Under the impulse of a strong interest it is surprising how quickly this will be done. "But," says one, "the pupil knows nothing of time or note values." He can learn all that is necessary to the piece in hand as he goes along. We do not insist that a child should be familiar with the rules of grammar before allowing him to read; he learns to read quickly in puzzling out an interesting story. Let us use as much common sense in music study. Again, some one exclaims, "A pupil cannot learn to play without exercises."

To which it may be replied that thousands never learn to play with them. Exercises have their place, but not here—we are studying notation and getting the pupil oriented. Once get him strongly interested and keep him so, and you can do what you will with him. When the first piece has been learned give the pupil another and a tuneful one. This process may be continued through life, the pupil learning what is necessary as he needs it instead of being crammed with a multitude of details before he is allowed to make real music. The point to be strongly emphasized is, that the child should teach himself; if he is led to do this it will be easy to interest him. Madam Montessori has proved this too. The reason music study is distasteful to so many pupils is because it is made so. Many teachers are so bound hand and foot by tradition that they are afraid to run counter to it. "What will Mrs. Grundy say?" Tradition and Mrs. Grundy are excellent things, but common sense and psychological insight are much better. One can learn to swim more quickly and pleasantly in the water than by going through the technical movements on the floor. So the best way to interest a child in music study is to do it at first by giving him music, not technique. We study with enthusiasm what intensely interests us—how can we expect our pupils to do otherwise? Once excite the pupil's interest by a beautiful piece, and he will, in most cases, put upon it an amount of hard work impossible to secure in any other way, and this will be interested work—a vital point.

MUSIC THE GOAL.

The average teacher can divide his pupils into two groups—those who take lessons because they are fond of music, and those who study because their parents oblige them. To the majority of these pupils, owing to pressure of school studies, can practice only an hour a day. Now, as far as these two classes are concerned, what should be the object of music teaching? As I conceive it, it should be to inspire pupils with a love for and an appreciation of the beautiful in music, and to enable them, by their own performance of an art worth to enjoy one of the highest and most elevating pleasures given to man. This deep love for music can only be developed through the study of music— seldom or never through the study of technique. Technique is not to be sneered at. Without it an artistic performance is impossible. The player needs all he can possibly get, and then—some. The question is, how to get it without, at the same time, killing the love for music.

What does the average teacher do to develop in love for music? The pupil lingers for music—he is given

soul-drenching exercises; he asks for bread and is given a stone. Is it any wonder that he becomes disgusted and refuses to practice? The average methods of teaching are opposed to nearly all sound principles of psychology. While the teachers in our schools, through the obligatory study of psychology, have progressed and are using up-to-date methods, the average music teacher is still wedded to the methods of his forefathers, many of which violate every psychological law. The old teaching viewed a child's mind as something passive—an empty receptacle, into which ideas could be somehow crammed. A more rational teaching recognizes the fact that in educating a child's mind we have to call forth, by the presentation of suitable stimuli, certain appropriate reactions; in other words, we must excite the child's self activity.

PLEASURE THE FULCRUM FOR INTEREST.

The teacher must understand and adopt his methods to unalterable facts and laws. He must know the laws of mental growth, and harness his course of procedure with these. He can only act upon the child's mind with real educational effect when he understands his proper modes of activity and the natural order of the unfolding of his powers, and when he adjusts the several parts of his method of training to these. The basic law of mental development is that rapidity and thoroughness in the acquisition of knowledge are in direct ratio to the intensity of interest in the subject of study. The first aim of the educator, therefore, should be to secure what the psychologists term "interested attention."

Sully says: "When it is said that we give our fixed attention only to what interests us strongly, it will be attention only to what interests us under the sway of feeling. Therefore the production of pleasure in connection with any mode of activity, tends to intensify this activity. A pleasurable feeling, excited by the object itself, is a state of mind most favorable to a mastery of what is presented. It is the state of mind which the wise teacher seeks to produce in his pupils."

Shakespeare, "the myriad-minded," with his usual wonderful presence, seems to have anticipated this psychological law when he makes Tranio say:

"No profit grows where is no pleasure taken,
In brief, art, study what you most affect."

Here, then, is the teacher's problem. How shall he awaken intensity of interest on the part of the pupil? How shall he enable the pupil to derive such pleasure from the study of music, that the practice hour ceases to be a torture in the flesh.

Now the average teacher must choose between making his pupils good exercise players or good piece players. He can seldom do both. What the world wants is good piece players. Probably no one will dispute the statement that without technique there can be no artistic playing. I believe in the highest possible development of technique, but it must be a technique that enables the pupil to play a composition with a musical touch, exquisite shading, beautiful tone coloring, artistic pedalling, and warmth of feeling. Will the daily exercise grind that many pupils are forced to go through develop such a technique? Possibly, though the ready music of playing would seem to negative the answer.

The question as to how far exercise practice *per se* is necessary to the acquisition of an artistic technique I have interested me for many years. After long experience I have reached certain conclusions which have been

A CREDIT TO THE CONSERVATORY.

An Every Day Dialogue.
By CHARLES RANDOLPH.

CHARACTERS: FAILURE (*The Possibility*).
GRADUATE (*The Teacher*).
SUCCESS (*The Optimist*).

SCENE: A Studio. Graduate impressing at the piano.

GRADUATE.

When I received my diploma I thought all I had to do was to rent a studio, put my name in the telephone and city directory, announce myself to all the people as a graduated teacher of music, and my future success was assured, but I overlooked the missed lesson side; the pupils who don't respond very readily to one's call for capital and skill is the result? I am about disgusted, and my studio rent is due to-morrow! (*A knock is heard at the door.*) I wonder who this can be? Come in! (*Enters FAILURE.*)

FAILURE.

How are you, Graduate? I hope you have come to realize how impossible it is for you to succeed as a music teacher.

GRADUATE.

I am almost beginning to believe you are right, Failure.

FAILURE.

Why I know I am! Far better for you to give up this trying to make a living from a few come-when-they-please-pupils.

Try some other profession or business where you will be able to take life easy! This idea of achievement is all a farce! The only people who really get anywhere are those with "lots of pull!"

GRADUATE.

There are some teachers I know who never had any "lacking." Failure; yet, to-day, they are counted leaders in the profession. Success told me: "They had confidence in their ability to succeed."

FAILURE.

What does Success know of the world and its ways? So she has been trying to win you over with her promises of good things to come, has she? Well! She points to the hard road, by asking you to play the work and waiting game.

GRADUATE.

Do you know, Failure, there is something about this running away from things that I don't quite like.

FAILURE.

Don't let your optimistic friend win you over, Graduate. I have several other teachers to call upon. Teachers, who are undeluded like you, but I am keeping right after them until I break their spirits. Good-bye! Graduate, drop me a line as to what you intend to do, won't you?

GRADUATE.

All right, I will, Failure. Good-bye! (*Exit Failure.*)

GRADUATE.

I suppose I should have asked her to call again, but I just did not have the heart too, miserable old friend that she is! Never call but what she leaves out with the blues! What a difference there is between her and Success! If Success were only here now to cheer me up! If she knew I had been entertaining Failure she would be simply furious! (*A knock is heard at the door.*) Gracious! who can it be this time? Perhaps a stray pupil hanting a teacher! Come in! (*Enter Success.*)

GRADUATE.

Why, Success! I have just been wishing for you to cheer me up.

SUCCESS.

I am always ready to be of service to my friends. What is the matter now, Graduate?

GRADUATE.

That pessimistic friend of mine, Failure, has been here again.

SUCCESS.

You and Failure seem to have hit up quite an acquaintance since you were awarded your diploma?

GRADUATE.

Well, we have, rather

SUCCESS.

I want to tell you, Graduate, that Failure, with all her cunningness, is gradually strengthening her hold on you. When you were planning your career at the conservatory you called me one of your best friends, but Failure, who always drops in when things are not going right, has shaken your confidence in me.

GRADUATE.

Very true, Success; only there is something about this which makes you appeal to me more than Failure does, although she says: "I have more friends than Success."

SUCCESS.

Failure calls her victims her friends, does she? Well, she is never doing coaxing teachers out of the profession. Life holds no easy road for a teacher who wishes to advance herself.

GRADUATE.

Failure says: "There are easier ways of making a living than by being a music teacher."



THE MINNESINGER AND HIS FOLLOWERS ARRIVING AT THE CASTLE.

SUCCESS.

Failure lies, Graduate! There is no profession or business that does not have its worries and cares, its problems and perplexities. A teacher's difficulties are like traveling through a tunnel. When our meanness, occasioned by the darkness, is at its highest, we begin to distinguish in the distance a faint white speck which gradually grows larger and larger, until we emerge into the daylight again. So with our difficulties in teaching, when we think they have carried us to the breaking point. The light suddenly begins to appear, things begin to adjust themselves, and we are so much nearer our destiny.

GRADUATE.

I never looked at the profession that way before. I need some one like you to think for me.

SUCCESS.

A teacher who wishes to become a credit to her conservatory, Graduate, must learn to think for herself. She should choose her friends among those who are trying to get the best possible results out of the profession.

GRADUATE.

Wouldn't these friends be a means of helping me to become successful?

SUCCESS.

Yes, Graduate; friendships and literature that inspire you practically form the stepping-stones of any individual's success, but remember, they will always be "something" to overcome in any profession. Your conservatory, in awarding you your diploma, felt you were going out strong and brave enough to meet these perplexities and overcome them.

GRADUATE.

Failure asked me to drop her a line as to what I intended to do.

SUCCESS.

The best thing you can do is to drop Failure from your list of friends, Graduate. You will find she will always be seeking you, especially when you least expect her, but if you develop the friendships of Hope, Faith, Persistence, Cheerfulness and Confidence, they will help you to keep Failure away.

GRADUATE.

What a friend you must be, Success, to those who accept your doctrine?

SUCCESS.

I am, Graduate, but how many accept it?

GRADUATE.

I am going to for one, and as a proof of my faith, and in order that I may become a credit to my conservatory, I shall drop Failure from my list of friends, and mail my studio rent to-night.

(Curtain.)

THE COMING OF THE MINNESINGERS.

ROMANCE reached its greatest height in the days of the Minnesingers, when nobles took it upon themselves to become wandering minstrels, leaving not so much of the glory of war as of the fervor of love. During the twelfth and thirteenth centuries in Germany aristocratic families lived in great castles, both for the grandeur associated with a huge establishment and for protection. Often Germany is dotted with the ruins of wonderful castles in which small armies might be quartered. At Heidelberg, for instance, the huge ovens could accommodate four whole oxen, or a thousand loaves of bread, at one time. When the defenders of the castle were away the dreariness of the castle could scarcely be imagined, and the coming of a group of knightly minstrels might well be awaited with joy by the ladies above the castle walls.

Different from his French counterpart, the Troubadour (Italian *Trovaner*), the Minnesinger often extended his self-made repertoire to extol the beauties of nature as well as the charm of love. Naturally, the Minnesingers received no pay for their services. Indeed, they were often very pious and paid homage to the Virgin. Probably the most celebrated name is that of Walther von der Vögelweide. Longfellow's beautiful setting of the legend about him is unforgettable. Indeed the tomb of this minnesinger behind the old minister at Würzburg is still the mecca for thousands of birds, which, you will remember, were provided for through a bequest of the poet musician. The singer was which Wagner shows as beautifully in the second act of *Tannhäuser* was a kind of Minstrel Court. Many of these were held in parts of Southern Germany and Austria and the prior was not infrequently the hand of some beautiful daughter of the princely master of the castle. Do you wonder that the arrival of the Minnesingers and their servants was a moment of great excitement to the maidens to whom it might mean future happiness or future misery?

BETWEEN LESSON THOUGHTS.

BY G. H. HOWARD.

As proverbs need time in the making. When Hippocrates said "Life is short and the Art is long" he tossed one of the greatest of truisms down to posterity. Haste, rush and a flurry, synonyms of so much that is American, are inimical to many of the most important conditions which are requisite for art work. One of the first English proverbs ever printed (1546) was "Haste maketh Waste."

Forster, commentator. How few music students think! John Gay the author of the famous "Beggar's Opera" used to pray, "Give me kind Heaven, a private station, a mind serene for contemplation!"

The pupil's progress should reach out in all directions like the growth of a beautiful orange. The trouble with most pupils is that they go ahead in one direction only.

Awakening and Developing Musical Ability

An Address Delivered in the Piano Conference at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 18th, 1914.

By MISS MARY VENABLE

(Miss Mary Venable, for many years a member of the faculty of the Cincinnati College of Music, is the daughter of the historian and poet, W. H. Venable, LL.D. Her piano teacher was George Schuyler, and her piano teacher, Dr. Andre. Later she studied ensemble and vocal work with Otto Singer at the College of Music in Cincinnati, and then spent six years under the famous Italian-American pianist, Abilio Garcia. In 1901 she took charge of the musical department at Vassar, University, Hudson, N. Y., in 1902 she took charge of the musical department at the Cincinnati College of Music. Her book, "The Interpretation of Edvard Munch," has been praised by many distinguished musicians—JENNIE B. NOTES.)

A wise authority of ancient times pertinently asks: "Why do we teach pupils but that they may not always require to be taught?" An essential function of the educator, whether he be a teacher of literature or of music or of any other art or science, is to awaken and direct the natural faculties of the student. The teacher should energize and inspire the learner to independent exertion and self-development. Human growth, physical or mental, bears some resemblance to the growth of plants, and proper culture works wonders. Under favorable conditions and with suitable stimulation progress goes on at a rapid rate. But we must Luther Burkhart our pupils in order to quicken their evolution. When we consider the well-demonstrated fact that twigs of horse-chestnut which are acted upon by radium emanation sprout vigorously in twenty-four hours, while similar twigs not under influence of the stimulating ray hardly sprout at all, we realize that speedy development being possible for trees we should certainly look for and attain it in human beings.

THE PART OF IMAGINATION.

Musical ability is nurtured by imagination, which, to quote Wordsworth,

"Is but another name for absolute power
And clearest insight, amplitude of mind,
And Reason in her most exalted mood."

Without imagination the student can scarcely attain the higher apprehension and culture. Chiefly by means of the listening faculty must all musical progress be determined. The trained ear must be the arbiter of every musical judgment and performance. Upon the quality and accuracy of the player's listening depends his artistic power, his musical significance, his technique, his character. And upon this faculty also depends the degree of enjoyment one is capable of deriving from a master's performance on any musical instrument. The listener, whose soul is attuned, by anticipation, to a responsive mood, feels the strong current of the presence of a superior artist from the moment of his entrance upon the stage, where even the master's low in recognition of the welcome of his audience is magical and characteristic of personality. When a Paderewski or a Harold Bauer seats himself at the piano, the more or less prolonged pause which precedes the playing is eloquent protest of what is to come, and sweeps his audience as well as himself, solemnly, restlessly, toward and then into the mood about to be expressed in tone. Logically flowing in with the current of the silent music of the living pauses, the opening phrase, already an integral part of the mood, seems a continuation of it, rather than initial, as a great artist's first words are almost divined by the audience before he speaks, and the sensitive musician feels, "Yes, that is the way I conceive it. How he expresses my feeling. The eloquent pauses—he begins again on the very fraction of a second as I feel it. The *rubato*—how natural and inevitable. Why then do I not so express myself when I play?" It is such quickening of the emotional life before a tone has been produced that is suggested in the anecdote related by Josef Hofmann, who said of his master, Rubinstein: "He never played for me. He only talked, and I, un-

derstanding him, translated his meaning into music and musical utterance. Once I played a Liszt Rhapsodie pretty badly. After a few moments he said: 'The way you played this piece would be all right for an amateur player.' Then rising and coming toward me he would say: 'Now let us see how we play such things.' Then I would begin all over again, but hardly had I played a few measures when he would interrupt and say: 'Did you start? I thought I hadn't heard right?' 'Yes, master, I certainly did,' I would reply. 'Oh, he would say vaguely, 'I didn't notice.' 'How do you mean?' I would ask. 'I mean this,' he would answer: 'Before your fingers touch the keys you must begin the piece mentally—that is, you must have settled in your mind the tempo, the manner of touch, and, above all, the attack of the first notes, before your actual playing begins'."

The piano teacher must give the pupil a far deeper interest in his own life. Said the Skald to King Skule, "A man may die for another's life-work, but if he is to go on living he must live for his own." It was startling to hear a big, strong, round-cheeked, healthy, bright-eyed girl exclaim: "Lately my music

that I cannot see how I could ever have felt it that way."

"You play it well. How long have you been feeling and playing it in this way?"

"Oh, a long while."

"How long?"

"Oh, a very long while."

"But just exactly how long?"

She sunk herself for a moment in thought, then looked up in amazement, "Why, since day before yesterday when I had my last lesson!"

A vast chasm of musical understanding and feeling had been bridged in a day, the two interpretations sounding as though given by two different players, the latter of whom was not only far more advanced, but also far more gifted than the former.

As part of the training in public playing some strangers were invited to remain and listen to the performance of a little girl of eleven. After the guests had gone the teacher said, "Marta, was that playing real?"

The child shook her curly head negatively.

"Was any of it real?"

"Yes."

"Where did it begin to be real?"

She had played without notes Poul's *Prelude* from the *Silhouettes*, and, opening the music, she turned to the middle of the second page and correctly pointed to the chord where she had begun to play with true feeling, because the musical interest had overcome the self-conscious embarrassment of playing before others.

ACCENT.

When music begins to pervade his entire being, so that the student carries with him constantly the feeling and thought, especially of the compositions which he is studying, his comments and replies are sometimes very original. When a journalist who for his own pleasure was taking piano lessons and was asked, "What is accent?" he made instant response, "Accent is a crest of the continuous movement." The fineness of the definition brought a shock of surprised delight to the instructor. The amateur had been playing a little piece named *Ocean Breeze*, and pointing to the notes where an accented and sustained dominant descended to the leading tone, he had said, "Oh, I wish I could tell you how that makes me feel!" Later, he said, "I can just hear the sea and feel the motion of the waves." So his explanation of accent was logically derived from his musical experience.

Fannie Bloisfeld Zalkowitch writes: "Students must throw themselves passionately into their art, must mingle much with one another for mutual stimulation, must read good musical papers, keep themselves broadly informed." This, in addition to hearing plenty of good music and to having much music of different styles to study. Too often the desires of students of music are far too limited. Their little demand for it, at first, reminds one of the housemaid who said: "I don't know what to give my friend Fiebre for a Christmas present." "Why not give her a hand?" suggested her mistress. "No, that won't do, she has a back!"

Sometimes when we believe we have been specially helped and clear in our instruction, through playing or through words, we find we have been ludicrously mistaken, as was the teacher of public school music, who, after having explicated elaborately and to her own great satisfaction, the nature of music, finally asked: "And now, children, what is music?" and was startled with the prompt answer: "Music is a loud noise made by straining the vocal chords!"

The more exquisite perceptions are not to be expected in the majority of learners. Not even a very large minority can be made into good musicians.



MISS MARY VENABLE.

makes me think of dying!" The teacher, after a momentary gasp and a quick ascertaining of memories as to what could have produced so undesirable an effect, made reply of "Why so?" bring forth the explanation: "Because music has made my life so more interesting than it used to be, and I should not like to die until I see how it comes out! And music is so different from what it used to be to me, that it takes all my time. Even when I am on the car or walking to my different pupils I am working on my pieces, and when I get home I can do right away, without practicing, what I want to do. I have to do it in this way because I teach so much that I haven't time for much practice, and I get along much faster than last year when I had all my time for practice. Now I find I can do a great deal in five minutes."

Anxious inquiry as to how the Adagio from Beethoven's D minor Sonata, Op. 31, was quiet for a few moments, and then began smiling to herself.

"You are enjoying yourself, let me share the joy!" She laughed aloud. "I am thinking of the way I used to think this music should sound. It seemed interesting to me then, but it really was so dry and unmusical

Nevertheless, no lower ideal than perfection will produce the best results. The teacher should teach as if in expectation that each pupil may attain the beatific harmonies.

Shakespeare extravagantly said:

"The man that hath no music in himself . . .
Is fit for treasons, stratagems and spoils. . . .
Let no such man be trusted."

Without ascribing to the unmusical such utter depravity we must admit that man who has no music in his soul can hardly be trusted to play the piano very musically. This ideal of perfection—of hitching your wagon to a star—may seem transcendental, even fantastic, but is in fact at the heart of all great teaching of whatever subject, and music most of all the arts is the one which appeals to the absolute and unobtainable of the soul.

The accomplished teacher has both the science and the art of piano playing at his command. When the pupil first presents himself, the master will diagnose the case, see the hope of accomplishing definite things, and then the hope of accomplishing definite things. Let it be assumed that every pupil is essentially an angel, whose "heart-strings are a lute," for, as Goethe says in *Wilhelm Meister*, "where we take pleasure, there we are angels." Then, if we take the worst of them as we find them, we should be able to treat them as if they were what they should be, we improve them as far as what they can be improved." We need not begin with what the pupil already has or knows, and may gradually lead him on to higher accomplishments, and so on, until he is able to do what is usually shy and afraid to put forth his best efforts before the teacher for fear of failure, the shakiness of which is great to him in proportion to his endeavor. Said a business man of large affairs who was studying music, "I have been playing for years, but I never wanted to do it, and when I am at home and not thinking of anything but just the music, I hit it on the nose every time." Fear of criticism and thoughts of personal self must be eliminated, together with hurry and haste, and the teacher must be able to give of every kind. Instead we must substitute eager pleasure and create an attitude of a working pose coupled with intense interest in the music itself and in the details of re-creating it. For we are as we feel, not as we think, and the teacher must be able to create, as Arthur Fuchs reminds us: "The greatest weakness in our musical and other education lies in this—that young people at home, and in public or private schools, are seldom made to do anything but think of thinking and accurate performance as the exception."

UNPRODUCTIVE PRACTICE.

Students who do not practice carefully, still less must they practice cautiously. A pitiful and disastrous objective striving to make the tones just a little louder or just a little softer, is often the result of trying to do this. The fingers are stiff, the arms are stiff, and are rigidly and exclusively fixed of fingers and keys, and perhaps even expecting failure, they "try hard" instead of strongly yet easily *listening* for a desired and expected amount of tone. The fingers, even, must be expected, and must be made, to be able to do just as close approximation to the total quality and quantity desired. The mis-called education which causes or permits to continue such incorrect habits of soul, mind and body, too often so warps and twists the real nature of the child, that the child is left with a distorted and distorted view of the world, flattened and elongated images seen in the room of mirrors, the "House of Laughter," at Coney Island. Deficient in education, taste, body, brain, imagination, emotion and other fundamental things, are many who aspire to learn music, yet from this unsupporting material they are unable to produce anything of value. Although the mental processes of some of them be as sluggish as those of the snail, which, for purposes of scientific observation was thrown into a polished glass tank of water containing only a delicately balanced see-saw. The snail, however, crawled upon the see-saw, and, found and crawled upon the submerged see-saw, until his weight swung the bar downward at the end, then, when he reversed himself and crawled upward again until, arriving at the end he started from, the see-saw again swung down, and the snail, thus stupidly and patiently continued the performance with such oscillation, not realizing that his tail brought him no nearer the end than when he started upon his endless and unproductive journey. So, many a pupil will continue patiently and uncomplainingly, and even with a certain amount of pride, to play, vaguely and unlovely believing that some day to learn, but in reality only stunting in an atmosphere

of "All hope abandon, ye who enter here." His mental attitude is like that of the old nurse who says that she "Always hopes for the best and looks for the worst." Even the naturally talented student usually works at a disadvantage, and it is not until he has learned to do so that he becomes necessary to make the student over, to rid him of many habits and tendencies which he has thought of as virtues, and on which he has prided himself, such as muscular and mental firmness, which he has mistaken for strength; rigidity and stiffness which he calls serenity and firmness; and a reserve which he calls modesty and reserve; meekness which he calls modesty; coldness, which he thinks of as reserve; caution, which he names carefulness; carelessness, which he calls to be free from; inattention, which he calls to be free from; names individual interpretation, talent and personality.

WORK IS VICTORY.

In piano playing, a perfect coordination of mind and body must be aimed for, and incessantly worked for. Work is victory. Said Paderewski, recently, "I try always to hold high the character of my art, to hold it high and pure. I will confess to no compromise." It is well to remember that in the case of piano playing the message of the brain has to be interpreted by muscular action, and the more highly trained are the muscles, the more harmoniously working the nervous system, the nearer it is possible to approximate that which he conceives he feels. "Work," declares Dr. Bachmann, "this is my life secret, work, unending work. I have no other secrets. Work is the greatest instruction, the greatest blessing!" But we must not forget that while these eloquent words are being uttered, the musician must be really listening in the which we have learned to delight, this is usually not in case with the pupil when he first comes to us. To him we will not talk of work, which to him merely means endless struggling with minute and disproportionate details. He must be made to feel that work is his work outside of music, right in it. Many students—unfortified—have spent eight and ten years, playing notes, with fingers and keys never really listening, in the musician's meaning of the term.

We will play to our pupil and have him play to us, and we will make him feel that he is really listening, and of other inspiring subjects, to capture his curiosity and arouse his ambition. When we play for his instruction we will obviously listen in a manner that will produce desired results; and in general, we will encourage him to listen to himself, to control his attention and direct his efforts. We may hope, by such means, to stir his imagination, at first feebly, perhaps, then more strongly, until at length he will experience that kind of inner listening which is so penetrating and rhythmic, so absorbed and enraptured, so free of all extraneous things, being, body and soul, infusing him with meaningful music which powerfully pushes for audile expression.

ECONOMIZE IN ENERGY.

BY D. H. WICK.

How to economize energy so as to get the best results is a problem for both teachers and pupils, and is not to be disregarded. Here are some suggestions as to how it may be done:

AVOID DISTRACTIONS. Don't gaze out the window at passersby during the lesson, nor otherwise allow your mind to suffer an interruption of attention.

AVOID DRUMMING when practicing. Apply every minute to serious study while at the piano. It is necessary to prevent the dulling of enthusiasm.

DON'T PLAY LOUDER THAN NECESSARY, either in practice or in public. Taking "F's" and "B's" louder than needed is just so much extra energy gone and invites fatigue.

DON'T DRAW THE LESSON OUT to an abnormal length unless the pupil demands it and really knows why he desires it and you are sure he needs it.

CONCENTRATE CAREFULLY. If the mind lags, you may be sure you are not applying yourself as you ought or something else is wrong. This applies also to your pupils.

BE SINCERE. Every thought, action and word contribute a result. Insincerity is sometimes called dishonesty in purpose, which surely takes energy in varying degrees.

CULTIVATE CALMNESS and make the very best of every situation as you meet it.

AWAKENING INTEREST IN DULL PUPILS.

BY MRS. LILLIAN M. WHITE

YOUNG boys of from ten to twelve years of age are the ones who cause the most wear and tear on the teacher's gray matter, as they show sometimes their most unexpected likes and dislikes. An utter lack of interest is sometimes exhibited when a bright, catchy piece is given which boys would be supposed to enjoy, and in its place something like a solemn funeral march will be studied faithfully and played with a remarkable feeling and taste.

Again, a pipe of martial music, which would naturally stir any boy's soul, is passed by with neglect and indifference, and the daintiest of fairy-like compositions is asked for in its stead; and well for the advancement of such pupils if they are sometimes allowed their free choice in the matter: it can be done with no loss, and with the greatest interest on the part of the teacher and the greatest benefit to the scholar. It is all concerned with the increased intensity shown in taking the consideration. Sometimes diffidence or timidity on the part of the pupil hinders freedom of expression or prevents him from realizing this more fully than he wishes, and should be met with all their powers for the bringing about of those conditions which the individual demands, for no two cases are alike, or to be benefited by the same treatment. The teacher must be in perfect accord with each other, and with the music studied or there is partial failure.

PUPILS WHO EXPECT THEIR THINKING DONE FOR THEM.

[illegible]

Tone-Production by Means of the Pressure Touch

By J. FRANK LEVE

There are many different qualities of touch, giving a wide field of tone production employed by the "Artist Pianist" to produce the never-ending variety of tone which so greatly enhances the beauty of a composition and at the same time captivates the listener. How often has the musical student, while attending a piano recital, been filled with wonder and amazement at the singing quality of tone produced by the artist while rendering a Chopin nocturne or a composition of the Romantic School. The next morning the student, with the same composition on his piano, endeavors to produce the same tone effects and meets with dismal failure. He repeatedly asks himself, Is it continued practice or is it an inspiration that gives each individual finger the requisite key pressure for tone playing? Unable to answer the question, he appeals to his teacher, and is told that it is temperamental, and will probably come later on. He is filled with disappointment because, after reaching a high degree of "technical" proficiency, he finds himself lacking in the so-called "tone-playing."

MAKING THE PIANO SING.

He has failed because he has never been taught the basic principles necessary to produce the "singing quality of tone" produced by the pressure touch, also because he has not had the necessary practice to acquire facile finger muscles. There are rules for acquiring facility in the use of the muscles of the throat that apply also to the muscles of the fingers. Does not the concert performer really sing through his fingers, or, rather, does he not the piano sing because of his facile finger muscles? To acquire the facility of making the piano sing requires long and continued practice.

Edmund Neupert directed my attention to the pressure sign (—) and to the great beauty of the pressure touch, as means to tone production, which he uses repeatedly in his *Melodic Studies*, a good example of which is found in the following:

No. 1. *Allarghetto.*

No. 2.

I have adopted the sign (—) as the pressure sign, because in classical works, where this sign is used, it is best produced by the pressure touch, notwithstanding in musical dictionaries it is defined as *tenuto*, sustained.

My claim is that the sign (—) does not mean *tenuto* in the same sense as when that musical term is used. It rather means, in addition to the note being held for the full time, that it is to be produced by a pressure

on the key. These together produce a singing or vibrating tone that "rings" out above the surrounding notes (even though produced by a delicate touch), and that blends or melts into the following note.

JOSEF HOFMANN'S OPINION.

Josef Hofmann, the renowned pianist, once explained this sign (—) in the following words:

"It means that the notes should be played in such a way as to stand somewhat isolated from each other and held down, but not long enough to form a legato. It also implies a certain emphasis."

This comes very near to my idea of the pressure touch, though I would define the method of producing the pressure touch as follows: The finger must cling to the key and the tone be produced by a pressure on the key sufficient to make it sing out or vibrate above the surrounding notes. The unemployed finger must glide and be at rest over the next note to be struck, while the pressure tone note is held so that it will blend or melt into the note that follows.

The underlying thought in these two definitions of the sign (—) is very similar. The pressure on the key produces a different quality of tone in that it sings out or vibrates, which somewhat isolates or differentiates it from the tone produced by a blow. It is also held down so that it blends or melts into the following note, which is like a legato, except that it ends at the close of the two notes. Further, it is produced by a certain "emphasis," a pressure.

Theo. Kullak says of the pressure touch, in his annotation on the Chopin Nocturne, Opus 9, No. 2, "The first note of each of the groups of three notes in the bass is to be produced with a pressure, not with the stroke, and the executing finger must be held in readiness over the key in order not to miss its note when it should be made in sound."

No. 2.

My experience of thirty years as a piano teacher has convinced me that you cannot begin too early to teach "tone production," and I begin early to teach the pressure touch, just as soon as the pupils are able to produce correctly and with regularity the notes struck by a blow.

I have always found the pupil's interest increases in his studies when he grasps the idea and begins to put it into use, and as he matures he gradually begins to master this beautiful touch.

Schumann uses the pressure touch in the *Soldier's March* from his *Album for the Young*, making a beautiful contrast between pressure and stroke tones.

No. 3.

The "Artist Painter" must be taught light and shade before attempting a finished picture, so the piano student must study the art of shading before he can produce a finished tone picture, and the "pressure touch" is one of the most important means of tone shading.

The teacher must remember that there are notes requiring a modified accent that must be produced with a delicate touch, yet must be sustained long enough to melt or blend into the following note, and still must sing out above the accompaniment.

Chopin's Nocturne, Op. 27, No. 1, is marked with signs to show the great contrast between staccato tones—tones produced by the pressure touch—accented tones and tenuto tones. This refutes the musical dictionaries that call the sign (—) tenuto or an accent, as both of these signs are also employed.

No. 4. *stretto.*

In Chopin's *Fantasia Impromptu*, Op. 66, the author has omitted all signs indicating how it is to be played. I have supplied the pressure signs. Produce each of these notes with less weight of pressure than the former up to (f), where the weight of pressure must be sufficient to make it sing and blend into the next note. The accompaniment in this measure must be delicately rendered with a slight accent on the notes, so marked, so it will be in sympathy with the pressure tones.

No. 5.

Largo. Moderato cantabile.

Professor Rubner, in the above example, suggests that the first note of each of the triplets, in the bass, should be sustained in sympathy with the pressure tone melody, which unquestionably requires a tenuto rendering.

In the example from Chopin's Nocturne, Op. 27, No. 2, I have placed the pressure sign (—) against the melodic tones that must sing out, making a beautiful contrast between two notes played at the same time—one of the notes produced by a stroke, the other with a pressure. Also there is an accented stroke tone, played at the same time as the melodic pressure tone, and they must all be in sympathy with the musical terms *dim. Colorado smorz.*, giving a beautiful gradation in the weight of the pressure.

DIPLOMACY AND THE INTERFERING MOTHER.

BY A TEACHER IN AUSTRALIA.

SOME time ago a writer in THE ETUDE mentioned a little incident connected with an old fashioned instruction book which a parent had foisted upon the tender with a dismal hysterical note that "used to shed gallons of tears over the difficulties of this book when I was a child" I am somewhat surprised that the enterprising, self-reliant American teacher permits himself to be distracted to the following effect:

"I involuntarily felt to imagining how I should have treated the situation, had I been that teacher. I should have raised one eyebrow slightly. This is really effective, but requires a little practice,—then allow," a look of suppressed amusement to chase over my face, with a suggestion of horror, after which I should have dimpled up my face into a newfangled little smile—if I had been that teacher—I should have expressed myself in soft gentle tones somewhat to the following effect:

"Oh my dear Mrs. — how interesting that you have preserved the book all this time. It seems a pity it could not see a little more service. Unfortunately, however, it would not be suitable for our purpose. I am sorry I cannot use it. I can quite understand how you feel about it, and I am sure you are not disappointed. You see modern methods, and these modern books make music so much more pleasant and easy for the beginner. If you had had the advantages of the instruction your little daughter will have, those tears would never have been shed. I am sure you will be glad to save her from unnecessary pain and drudgery. I should like you to understand that a capable teacher is entrusted with the prescribing of the music for her pupils, just as a Doctor is of medicine. I assure you that I shall order my little pupil only such books as will ensure her best progress. Dear lady, never talk again of no tears here, only smiles and gladness. However, we can do without a book to-day. There is much here an excellent one ordered. I do not mind the trouble, truly. It is a pleasure to do anything for my pupils. No, don't thank me, I must use the best means I can and give you my best work, or I should not be worthy of the name of teacher."

Fewer words might suffice, or I might even use more, never for one moment doubting the complete acquiescence of the mother. The suggested method has wonderful results with both parents and pupils. Speak with conviction in your voice, and they will. It has been proved over and over again, experimentally. I always deal so with my parents, and never have any more biddable type, but surely human nature is the same in England or Germany who was not amenable to the that your client has every confidence in you, and take it for granted that your wishes will be carried out, and they will believe it too, in spite of themselves.

I learned a great many things of this kind from a very dear teacher. This sweet soul was genuinely kind. She always spoke very softly, but none would dare to gain say one word she said. She was never known to speak a cross word, or to frown, but I always felt that an iron hand was at the back of my always knew that the tension would be to the grindstone. I until I had satisfied this charming little tyrant. But rived my attention and strain every nerve to bring the difficulty, or the happy interpretation, the mastery of a inspiration would come too, musical ideas would flow possible, when under this gentle influence.

All the pupils felt the same influence. Beyond the magic of fervor and deep conviction, and strict personality that there must have been power and influence. And then, at the back of much firmness was frail and delicate, then, that this iron-handed tempered and generous, almost shy and retiring, sweet-form in public, for which, in artistic temperament and ability, she was so peculiarly fitted.

No. 6.

The *Serenata*, by Moszkowski, Op. 15, No. 1, contains a beautiful example of the pressure touch which must be rendered in sympathy with "piano";

No. 7.

In the *Faust Waltz*, by Franz Liszt, the pressure tones must be played in sympathy with "piano" and it will be greatly enhanced by a "languidous" rendering.

No. 8. *Allegro vivace assai.*

In the *Romance* in E-flat, by Rubinstein, the first pressure tone must be in sympathy with "forte" and the second played with less weight of pressure; while the third must be played with still less weight of pressure in sympathy with (*pizz. p.*), and the fourth with still less weight.

No. 9.

The closing example is from Beethoven's *Sonata*, Op. 27, No. 2. I see no other way of producing the upper notes of the roll chords except by a pressure, because the third preceding measure is marked *decrescendo* followed by another *decrescendo* sign and in the following measure is a *p* sign followed by another *decrescendo* sign, while the measure following is marked *f*. Therefore the example must be played almost *pizzicato*. Try the passage, playing it delicately and rolling the chord up to its upper note, and hold it only for its full time, and then try producing the upper notes by the pressure touch, holding it until it melts or blends into the following note, and I am sure that you must agree with me that the closing example fully proves my contention:

No. 10.

I advise the teacher to begin early to teach the pressure touch, as it will interest the pupil, and anything that will interest as well as instruct is to be used, so that your pupil may not give up his musical study through sheer *ennui*.

Also, as soon as your pupils are able to produce the pressure touch, the beauty of their playing will redound to the credit of the instructor.

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By the Noted American Blind Pianist

EDWARD BAXTER PERRY

EDWARD'S NOTE.—None of our readers are familiar with the career of Edward Baxter Perry, and it is possible the name of this brave blind pianist may stir other laudable virtuous passions of the fact that he has given some three thousand public recitals, has visited every State in the Union many times, and has achieved great success by his descriptive talks preceding each recital. Mr. Perry has been blind from childhood but has always avoided making capital out of his affliction. He has been blind since birth, and has extensive experience. He was born at Ellerslie, Mass., February 14, 1858, and received his training from A. W. Hill, Theodore Kullik, Franker, Clara Schumann and Franz Liszt. His books, entitled "Descriptive Analyses of Piano Works" and "Stories of Standard Teaching Pieces," have been widely read.]

MAY I be pardoned if I endeavor to call the attention of professional musicians to a mistake which I believe the majority of them are making in their work, and in their attitude toward the general public, upon which after all they must depend for patronage and financial support? What is, or should be, the ideal aim of every true musician? To increase the general interest and intelligence along musical lines in the community in which he lives, and by which he must live. What is the practical effort of every rational musician who labors by interest or teaching? To increase the size of his audiences or his classes by means of this very growth in interest and intelligence; to obtain better work from his pupils, better appreciation from his listeners, higher valuation of his art and of himself as artist; and to secure thereby a larger, more reliable income. This is their natural, legitimate aim, and is in fact vitally essential. But are we all taking the best and surest way to accomplish it?

AN IMPERATIVE NEED.

We claim that music is one of the greatest of the arts; so it is; and that the public ought to be interested in it and to be happy for it. So it ought; but the fact is, it is not. Good music is less in demand, and commands a smaller price in the public market than any other commodity in the world which requires the same amount of brains and training to be produced; and we may as well face the facts. There are a thousand ministers, doctors and lawyers all over the country taking good positions in their respective communities, and earning good livings, who with the same relative ability and equipment would starve to death in the musical profession. However inferior the quality of the wares they have to offer, they are of a kind which the public wants and thinks it needs; while the great mass of the people does not want good music at any price, and the better it is the less they want it. Is this wholly the fault of the public? Instead of blaming them as ignorant wretches before whom it is foolish, almost criminal, to cast our pearls, as we are often inclined to do, would it not be wiser to look into the reason for these conditions and do what we may to remove them?

People do not enjoy what they do not understand, nor take an interest in things about which they know nothing. Why should they? How can they? It is useless to say they ought to, and are ignorant of what they do not; that does not help matters a bit. They must be shown how and why others enjoy and understand. It is useless to approach them with a lot of learned but to them dry and incomprehensible technical details. They do not know even the terms we employ. The technique of any art is interesting only to the

specialist; the average person knows nothing and cares less about your first and second theme, your modulation into the relative minor, your cadences and false cadences, your development, climax and anticlimax. He would not be interested if he did, any more than a musician without a classical education would find benefit or pleasure in hearing a professor of Greek parse a few lines of Homer, telling you about the verbs and nouns, their moods and cases. You would naturally ask, "What of it? What has all that to do with me, or with life as I know it?" It may be all very valuable for the student of Greek, but what does it mean? What practical application has it? What bearing on the struggles and suffering, the joys and sorrows, the hopes and loves and fears of the race? To under-



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stand that he must learn Greek, or you must translate for him.

WHAT THE WORLD EXPECTS FROM MUSICIANS.

This is precisely what the world is asking of us as musicians in regard to the art of music. We must show it, step by step, point by point, by methods and language which our art can comprehend, or acknowledge ourselves and our art failures in every practical sense. This cannot be accomplished fully in one generation, perhaps not in ten, but a little can be done every year, especially with the young. If we are patient and persistent and go about it in the right way. In algebra and all other processes of reasoning by analogy, we proceed from the known to the unknown. We form our chain bridge, link by link, from the solid ground

of familiar facts on which we stand across the gulf of mist and uncertainty to the realm of the probable, the reasonable, the logically certain. In introducing the child, or the mentally immature adult to a new realm of thought or a new form of art, we must proceed in the same manner, from the known to the unknown. Thus in presenting serious music to the untrained listener, with any hope of awakening real and lasting interest, whether he be young in years or merely in experience of that form of expression, we must begin with something simple, concrete and familiar, like a boat ride, a battle, or a storm; or some common emotion, like joy or grief or fear; using language which is a familiar medium of expression to bring such scene or feeling clearly and vividly before the imagination. Then we must show how that scene or mood can be represented in music, what melodic phrases and harmonic combinations and rhythmic formulas are used in the symbolic tone language, to suggest and reflect the precise idea or emotion already before the mind. When this has once been successfully done, the first, most difficult, most important step has been taken. When the most sceptical and unsympathetic listener has been made to grasp the connection between any known phenomenon or sensation in life and its expression in the hitherto unknown language of music, the door to the temple of musical art has been opened. The rest is merely a matter of further experience, investigation and opportunity. Music is no longer a sealed book, as it is so often said to be, for so many. The first page has been opened and in a measure at least deciphered, and the interest grows with further pursuit.

Once prove to the average schoolboy of the most prosaic type that good music can and actually does bring to his mind even such boldly realistic suggestions as the sound of bells, the tramp of cavalry, the murmur of waves or the whisper of the night wind through the leaves, and you have opened to him a new vast realm of mental and emotional perception and experiences. From that to the appreciation of the subtlest, most abstract idealities of the great masters of tonal art is for him merely a matter of time and increasingly pleasurable development. The bars have been let down and now well-lighted limitless fields of impressions, of helpful, refining, elevating opportunity are before him.

I know of no higher gratification for the educator than that sense of having unlocked to one human soul the sacred mysteries of artistic enjoyment and culture, even if the key employed be of necessity of the simplest and crudest form.

Every art, music not less than others, is based upon life, is the reflex of life. This we must prove by actual demonstration. If we would convert the world to an interest in and love for our own especial art. We must show conclusively the relation between musical expression and the life experiences which are its source. We must stimulate the indifference and inattention of the listener and show him how to exercise them in relation to the art work which we present to him. We must demonstrate the connection between the things he sees and feels and the expression of these things in the idiom of music.

AWAKENING A VITAL INTEREST.

Then, and not till then, may we hope to awaken the general public to a vital interest in our art, and to make as a series of more or less agreeable sounds, appealing pleasantly to the auditory nerve and cleverly ac-

minged in certain forms with logical relation to each other, but as a great and vivid medium of expression, like poetry; instead with thought, suggestion and fancy, glowing with emotion and throbbing with the great heart-beat of humanity.

I need not say that the conventions expressed in the foregoing have been the *raison d'être* of the Lecture-Recital. A recognition of the same need and a great step in the right direction is the recent custom of printing annotations concerning each number upon the program of concert given by the reciter and his orchestra. Often these are largely confined to the technicalities of musical construction, but where anything is known by the writer of such annotations regarding the origin and significance of the compositions presented, I noticed it is eagerly taken upon and made much of. I have been too busy myself with concerts during the season to speak from personal experience, but I have been informed by the musical critic of one of our leading Boston newspapers that no new composition has been presented by the Boston Symphony Orchestra for several years past which was not based upon some literary, legendary, or historic material.

If the question be asked, why does the average intelligent and educated person take so little interest in the best musical works, the answer is simply because music is the youngest of all the fine arts; painting and sculpture have been longer among us, and poetry is a still older sister. To illustrate, a person of education and culture would hardly look at one of Raphael's Madonnas and see nothing but a beautiful woman with a baby in her arms; because the story of the Christ-child and its expression in painting has been well known to him from his youth up. Likewise a well-bred college graduate would hardly look at a Verme in marble and see only the figure of a lovely woman with a ray of light in her hand, because he is familiar with Greek mythology and the story of Paris, thousands of people of college age would hear a Beethoven Symphony or a Chopin Nocturne without an inkling of its meaning or a thrill of emotion.

Hence the need and importance of every particle of illuminating information obtainable.

APPRECIATING THE BEST.

CAVEAT, as they will, the European critics can not deny that American audiences persist in enlarging the latest musical novelties and enduring them as if they were the greatest they have ever met. The London Symphony Orchestra has just announced a policy of adhering to standard modern and classical works rather than introducing novelties. It is claimed that London audiences ignore programs made up of novelties, and that America, on the contrary, demands immediate transmutation of the most unusual, or the most bizarre tone combinations. A large measure of the great success of Theodore Thomas was in his progressiveness in finding new and wonderful music in Europe and bringing it to light in America. Robert Franz, writer of immortal Lieder, found his first really appreciative audience in America, and Liza Lehmann's delightful *In a Persian Garden* had to wait for the warmth of American appreciation before its original beauties opened wide.

This readiness to appreciate new things which we unquestionably manifest is by no means due to a lack of the ability to appreciate greatness. We may not have the technical equipment of all those who ascend the hill at Bayreuth, but much hearing of the best has drilled us in how to determine what is good without obliging us to look upon anything unconventional as unapproachable. The reception given to Marie Godowska, valone, and *Pelleas et Melisande* are certainly a fair test of our musical liberal-mindedness. Even *Carmen* (which, despite its immortal charm, seems a little bit old-fashioned when compared with Schoenberg's latest) failed abominably at first in making an impression on the concertgoer desired. Some time after, however, recounted in the Century the opening impression thus:

"Before the first performance occurred, footlights gossamer scattered tidings that the music was 'strange,' the *rocky rugged*, the interpretation given by the orchestra was brought out in the Salle Favart on March 3rd, 1875, in the presence of all Paris, the world of fashion, literature and art. *Carmen*, a work brimming with vitality and action whose dazzling brilliancy was later on to gather and muscle in the admiration and outburst of enthusiasm the public, the artists, and the critics—*Carmen* was not understood! The listeners, astonished rather than delighted, remained cold."

What would the Paris of 1875 say to the manner in which Debussy's masterpiece was received in Philadelphia and Chicago?

LENDING INTEREST TO THE PUPIL'S RECITAL.

BY FRANKLIN H. MARTENS.

THE average piano recital by pupils can be made far more interesting for all concerned, by giving unity to its program, making each of its numbers part of a well-planned scheme, instead of having them strung along disconnectedly, one after another, without any interrelation. A program whose numbers illustrate some special period, some type of musical development, or some one of the many points of contact between music and life itself is bound to have a unity which the most conventional form of program lacks, and in this connection give a few programs of real educational value and interest suggest themselves. Such titles as "Dances of the Nations," "The Music of the Heart," "Voices of Nature," "The Orient in Piano Music," "Musical Mood-Pictures from Many Lands," "Military Music," are full of possibilities.

For instance, say the teacher decides to give a "Rococo Recital," not necessarily dealing strictly with eighteenth century French music, but trying to present, through the medium of some of the best, the characteristics of the period itself; its grace, its cheerfulness, its artistic charm. What attractive possibilities are offered for a little musical affair whose novelty will be sure to give general pleasure.

AN INTERESTING PERIOD.

The teacher knows, of course, that the adjective "rococo" was originally applied to French decoration in the reign of Louis XV, with its wealth of delicate and fanciful shell and flower ornaments; and that its meaning has since broadened until it expresses the very spirit of the second half of the 18th century in France—the "rococo" period—the brilliant age of luxury, extravagance and taste, which preceded the French Revolution. It was the age of polish and picturesque, of charming grace in every detail of existence. As such, it has not failed to influence the composer, and a number of charming musical fancies show how he has responded to its appeal.

We will suppose, for the sake of argument, that sixteen pupils in various stages of advancement are to take part in this program; two little beginners, in the first grade, tremendously proud of a chance to demonstrate some of their newly acquired skills; three others in the second grade, and the same number in the third and fourth grades. As we go higher up, the ranks may be supposed to thin somewhat; there will be two pianists in the fifth, and one each respectively in the sixth, seventh and eighth grades. How could the program of a "Rococo Recital" be planned? The following might be suggested:

A ROCOCO RECITAL.

No. OF PUPILS.	GRADE.	COMPOSITION.
2.	1.	<i>Old French Dance</i> , Op. 31, No. 2— EDMOND WABINGTON.
		<i>Menuet from Don Juan</i> —MOZART.
3.	2.	<i>Bluettes</i> , Op. 272, No. 1— J. B. DUVERNOY.
		<i>Shepherd and Shepherdess</i> —W. C. E. SCHNEIDER.
		<i>A Lady of Quality</i> , <i>Menuet</i> — CARL WOLF.
3.	3.	<i>La Chasse</i> —HENRI WEIL.
		<i>Marquettine</i> , <i>Dance Pompadour</i> — PAUL WACHS.
		<i>Les Gracieuses</i> , <i>Les Gracieuses</i> , <i>Les Gracieuses</i> — VACHS.
3.	4.	<i>Rococo</i> , Op. 149, No. 5—N. von WISM.
		<i>Gavotte du Palais Royal</i> —MARCELYN LAL.
		<i>Petite Scène de Ballet</i> —EDMOND SHERBET.
2	5.	<i>Menuet Lullaby VI</i> Op. 201— A. M. KOSTALSKY.
		<i>Nadine</i> , <i>Joan of Arc</i> , <i>Waltz</i> , Op. 34—CONSTANTIN STERN.
1	6.	<i>Les Couverts</i> , <i>Cavertie</i> , Op. 40— THOMAS RITTNER.
1.	7.	<i>Macarone</i> , <i>Voladine</i> , Op. 24 No. 1—EDMOND WACHS.
		<i>Andante from Surprise Symphony</i> HAYDN, ARR. BY SAINT-SAËNS.

This program endeavors to carry out the suggestion of the charm and grace of the rococo age in music. In the two numbers for piano we have, in addition

tion to the dainty Old French Dance, the ideal minuet, from *Don Juan*, whose composer, Mozart, is of course, largely identified with the music of the eighteenth century. In connection with each group of numbers, the teacher, if inclined, may make a few remarks which establish the connection between the pieces played and the epoch they are intended to illustrate. It might be mentioned, for instance, that Mozart as a boy of eight, played in the Hofburg at Vienna for the imperial family, and that when Marie Antoinette, then a child of his own age, slipped and fell on the polished waxed floor, he gallantly helped her up and even promised to marry her. The succeeding group may call for some mention of the aristocratic shepherd and shepherdesses of Versailles, the marquises and marchionesses who played at tending sheep, and of the "Lady of Quality" of the day.

BRILLIANT TEACHING PIECES.

In the fact that group exception should not be taken to the fact that the numbers of our suggested program are by the same composer, Paul Wachs. Few modern composers for the piano have written music more characteristic of the frivolous, graceful spirit of the rococo period. Hence, we have his *Dance Pompadour* to recall the celebrated marchioness who ruled the kingdom of *La Chasse*, demanding a brief notice of the important hunting played in the life of the French court in the eighteenth century; and *Les Gracieuses*, a sparkling march to which the Black Musketeers might have preceded arms in the courtyard of the Tuileries.

In group four we have a delightful musical mood-picture, *Rococo*, which in itself reflects the character of the period; a *Gavotte du Palais Royal*, named for that agglomeration of restaurants, shops and galleries called the "Palais Royal" which was the centre of gaiety in the city of Paris before the Revolution; and a *Bluettes* scene by Schuetz, suggesting a remarkable French opera at the time, and the important part the ballet played in it.

MORE DIFFICULT WORKS.

For grade five, we have a brilliant minuet in the grand style, a minuet of Louis XV, the king whose name suggests a genre to us in connection with word *rococo*; and a few effective improvisational waltzes, which might be considered as musical character-studies of one of the aristocratic shepherds of the time, or of the king himself, as they were by the names of Sebastian, Alexander and Cousture. In grade six we have *La Chasse*, a brilliant caprice which gives a realistic messenger attached to the court, galloped along the post-roads of Old France. In grade 7 the piece selected is a *Macarone*, a vivacious, rollicking music that features the great public masked balls which were such a feature of the social life of eighteenth century Paris. In grade 8 we conclude the program with the sonorous *Andante* from Haydn's *Surprise Symphony*, not to forget that Haydn was another composer personally acquainted with Marie Antoinette, and that in her honor one of his symphonies "Le Reine de France" was named.

And it must be remembered that our "Rococo" sixteen pupils are to take just more or less than extended or narrowed down as convenience dictates. Even the teaching of the idea itself absolutely necessary, such remarks or a *plan* are not interest and make for their undoubtedly help the itself alone, if selected with due regard for contrast and color and the individual piece, the regard for contrast should not will illustrate its program perfectly. Ex-act all for the writer's own experience justifies the son secure.

MUSIC is a moral law. It gives a soul to the whole universe, it gives a soul to the light to the imagination. It is the essence of order and harmony, and leads to the invisible, the most just and beautiful of all things. It is eternal form, nevertheless the dazzling, passionate and

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

SUGGESTIONS FROM SONATAS.

"These explain the proper order in which to study the Haydn, Mozart and Beethoven sonatas from the simplest to the most difficult. I have difficulty in teaching this, but I have better success in teaching Mozart's in C minor." P. M.

There is very little difference in the difficulty of many of the simpler sonatas of Haydn and Mozart. If you have better success in using the two C major sonatas of Haydn and Mozart in the manner you suggest, that is certainly the best order for you to place them in. If you are just beginning your teaching it is well to follow the order indicated by older teachers. If you have had a good deal of experience, however, your own observations should be invaluable to you. The greatest difficulty with young teachers is in determining just when a pupil may be ready for a given piece. Most errors are on the side of giving pupils music that is too difficult for them. There are innumerable teachers in the country who have not been properly prepared for their work, in most cases insufficiently prepared, so that it is absolutely impossible for them to determine the correct grade of difficulty of any composition. When an experienced and cultivated teacher receives a new pupil who comes from this class of teachers, perhaps with the expectation of receiving advanced instruction, he is usually amazed with the repertoire which that pupil brings.

Not many months ago I had an illustration of this which was representative, although carried to an unusual extreme. A pupil came to me, sent by her own teacher who previously prepared her for remarkable ability and advancement, and asked for "finishing" instruction. She brought a large roll of music in which were Chopin's Etudes, and Liszt's Etudes d'Execution Transcendentes, of which she said she "learned" five or six. I had her play portions of the latter. With absolutely no idea of how to use her hands, she hammered through easy places, with down hand touch, with fair facility, labored through difficult places slowly without even two consecutive hints aside, and played the rapid ones at the cadences at a speed that did not even approximate the tempo a pupil is expected to attain in Chopin's Opus 29. These etudes, among the most difficult ever written, and played in this manner, were supposed to be brilliant examples of what she could do. All her pieces were played in the same manner. The only thing for her to do would be to practically begin over again, and practically start from Czerny Opus 299, after some fundamental technique had been established. Realizing that she would accept any suggestion of this sort, I declined to teach her, knowing that it would be an almost impossible task.

Although extreme, the experience is not uncommon. It should set all teachers thinking, especially those of small training who are perfectly sure of themselves. It is a critical point and may mean the complete loss of many pupils. Indeed, if a case like the foregoing could mean a suit for damages it might result in a general raising of the standard among incompetent teachers. Those who are must sure of themselves and their methods often have the least right to be. Ignorance of what ought to be done with a pupil means ignorance of what there is that can be done. Hence the use of every possible means to make every possible use of every possible means of the teacher.

This may seem to be wandering from the point, and perhaps reflect unfavorably on the one who is asking for information. Such is not the case, however, for F. M.'s letter, as exacted only of what is printed, indicates an intelligent teacher who is not at work in the right manner. Neither is the determination of the best manner in which to select and grade music to be used, wandering from the point suggested in the letter.

I would suggest, farther, however, that it is unwise to use too many of the Mozart and Haydn sonatas with the average pupil, especially to have them learn the whole of every sonata. In many of them there is too much disparity in the grade of difficulty of the various movements. Not only this, but unless the pupil is quick to learn, he or she becomes tired of the composition before it is finished. This may be foolish, but it is human, and as such must have consideration. Therefore, selecting the one or two finest movements of a sonata is often the best course to pursue. Another consideration in this connection is the fact that the literature of the piano of the grade of difficulty of these sonatas has increased so enormously in the past half century that a pupil cannot afford to spend a disproportionate amount of time on any one composer. As a matter of selection and function and as a means of comparison and composers of merit, a wide diversity may be used in the selection of pieces. Use only a few of the best of Haydn and Mozart, therefore. Of Haydn, those in G, C, F, D, E that major, and those in minor, are enough to choose from. Of Mozart, as numbered in Czerny edition, No. 1 in C, No. 4 in F, No. 6 in F, No. 9 in A, are sufficient. Neither should all of these be given to any one pupil.

Every cultivated musician should be familiar with all of Beethoven's sonatas, although he may not perfect them all in practice. There is a great deal of music that every musician should know, even though he may play simply as a matter of education. Some of the Beethoven sonatas may be thoroughly polished, but others should be read until their ideas are fixed in the mind. Some pupils who are quick to learn, and who are especially, and occasionally, quite unusually, good at sonatas, they may be progressively arranged as follows, although players do not always agree as to the exact order that is best: Op. 49, Nos. 1 and 2; Op. 79; Op. 78; Op. 10, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12; Op. 14, No. 1; Op. 14, No. 2; Op. 14, No. 3; Op. 14, No. 4; Op. 14, No. 5; Op. 14, No. 6; Op. 14, No. 7; Op. 14, No. 8; Op. 14, No. 9; Op. 14, No. 10; Op. 14, No. 11; Op. 14, No. 12; Op. 14, No. 13; Op. 14, No. 14; Op. 14, No. 15; Op. 14, No. 16; Op. 14, No. 17; Op. 14, No. 18; Op. 14, No. 19; Op. 14, No. 20; Op. 14, No. 21; Op. 14, No. 22; Op. 14, No. 23; Op. 14, No. 24; Op. 14, No. 25; Op. 14, No. 26; Op. 14, No. 27; Op. 14, No. 28; Op. 14, No. 29; Op. 14, No. 30; Op. 14, No. 31; Op. 14, No. 32; Op. 14, No. 33; Op. 14, No. 34; Op. 14, No. 35; Op. 14, No. 36; Op. 14, No. 37; Op. 14, No. 38; Op. 14, No. 39; Op. 14, No. 40; Op. 14, No. 41; Op. 14, No. 42; Op. 14, No. 43; 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KEEPING UP THE PUPIL'S INTEREST.

BY GRACE P. KARR.

"Oat, my poor flowers are dead!"

Marie looked disconsolately at the pitifully drooping stems which had fought so vainly for existence in the sandy soil at the foot of the steps leading up to the bungalow porch. The salt sea air, the powerful sun and the lack of nourishment in the ground had proved too much for them. Had the same seeds been planted in a more friendly environment they would have bloomed gladly enough. This trivial little incident is continually finding a tragic parallel in the musical growth of the little ones who come to us for music lessons. Far too many of them will away, musically speaking, because conditions are not right for their complete growth.

The environment in which a musical education is developed can be divided into two main sources of influence—the home and the studio. Unless these two coordinate, the best results cannot possibly be obtained. The teacher and the parents must therefore work together, and as initiative in this matter must come largely from the teacher, the following suggestions are offered as to how the proper coordination may be secured.

CONTROLLING THE HOME INFLUENCE.

The best plan is for the teacher to call on the pupil's mother. By this means teacher and parent become acquainted and mutual sympathy and understanding is established. This can be only imperfectly done when an acquaintance is founded wholly upon correspondence. The mother should be invited to help the teacher in the numerous problems which have to be worked out at home. A good plan is to write a series of letters designed to enable the mother to understand what she can do to help. A letter might be sent once a month for the ten teaching months of the year, each one dealing with some specific subject. The following list will be found helpful.

1. Practice; stating time per day and time per subject the pupil should practice.
2. Slow practice.
3. Concentration.
4. Regularity, and the need of systematic work.
5. Counting out loud.
6. Review work.
7. The necessity of practicing exercises.
8. Exactness, or playing without stumbling.
9. Care of hands.
10. Interest, and the appreciation of music.

Naturally no hard and fast rule can be made, as the proper subjects to write about will crop up in the course of teaching; the main point is to send a letter regularly, thus keeping in touch with the home environment.

THE STUDIO ENVIRONMENT.

When we come to consider the means available for the teacher to keep up the pupil's interest through direct influence, we find there are three main ways in which it can be done—through lectures, clubs and recitals. The writer has found that lectures are of most interest to the pupils, the clubs next, and in some cases the recitals are a positive nightmare; but the parents and friends greatly prefer the recitals.

The experiment has been tried of giving a series of lectures on the last Sunday of the month for six months. By "lectures" is meant a story about music which appeals to the imagination. The first lecture was called "The Music of Nature," and told of the sounds of the wind, the brooks, the hail and the rain. Then came one on the music of the birds and insects; and so on up through the music of primitive man to our own times. These lectures were found very interesting by the pupils, and the youngest of them used to repeat the stories at home or to other children. It is a good plan to get the older pupils to write a composition on each lecture and hand it in at the next lesson.

The next incentive of interest is a music club. Membership in a club is really found more interesting by those who belong than lectures, but a club cannot

be free to all in the same way that a lecture is, so it is put second instead of first. There have to be rules in a club; the membership has to be limited or the club will become unwieldy and outgrow itself. Moreover, there has to be a specified degree of proficiency on the part of the prospective member so that all will start on a more or less equal basis. There is a club among my pupils, called the D.C. club, the membership of which is limited to twelve. Its standard of qualification is a knowledge of the bass clef, the major scales, and the unanimous consent of all the members. The object of the club is to study the lives of the great composers, play duets together, and to enjoy musical games, such as are to be found in the leading musical magazines, and in books such as Daniel Bloomfield's *Games and Puzzles for the Musical*. The club work is, therefore, a sort of superstructure built on the foundation of the lectures.

THE IMPORTANCE OF THE PUPIL'S RECITAL.

So far we have dealt with the home influence as represented by the mother's encouragement, and with the studio influences as represented by lectures and club work. The pupils' recital is of course a "studio influence," but it also connects up with the home influence. The parents and friends of the pupils very nat-



MEMBERSHIP PLAYING FOR GOETHE.

urally want to hear the children play, and to compare them one with another. Too many recitals, however, could not fail to prove injurious so far as the children are concerned. The tendency among the children would be to neglect all technical practice and exercises in order to learn the new piece for the next recital. An unhealthy spirit of competition might easily be engendered, and the little musician might easily fall a victim to a desire to "show off." It is no part of a music teacher's business to encourage rivalry. However, parents and friends unquestionably want to hear, and since children are taught piano to give pleasure to others as well as themselves, recitals are absolutely necessary.

Once or twice a year, preferably once a year, is often enough to have a recital. The teacher, but never the pupil, should bear the recital in mind throughout the entire teaching session. Every piece a pupil has should be suitable for recital purposes, and every pupil should have a variety of pieces. Moreover, every piece should be memorized, because one does not really know a piece unless it is played without notes. Two weeks before the recital is time enough to give the pupil some idea of what his part is to be. One week before the recital, let him know exactly what he is to play, his place in the program, and all the little details. Allowing the pupil to choose his favorite piece to play for recital is often a preventive of nervousness, because he will put more soul into it in his ambition to render the piece with proper effect, and so forget his stage fright. This plan of not letting the pupils know what they are to play too far in advance has been found effective because the anticipation of playing a piece for a recital is apt to make them commit

countless mistakes while practicing the piece that they would never think of committing at any other time.

The feeling is really the opposite to that of the teacher's work. It is here that the sympathetic understanding which exists, or should exist, between parents and the teacher, blossoms into flower. If the child has been encouraged in his work both at home and in the studio, there is no doubt that he will bring to his recital to achieve the highest possible development of which he is capable.

MENDELSSOHN'S EPOCH-MAKING VISIT TO GOETHE.

It is difficult for one to appreciate at this date what a great influence the name of Goethe had upon any impressionable young person in the early part of the last century. Goethe was far more than a mere poet.

He was an educator, a philosopher, a scientist, and a man of affairs, whom the wisest of his time were glad to consult. In 1821, when Mendelssohn was twelve years old, he was taken to visit Goethe at Weimar. Mendelssohn's teacher, Zelter, brought about his visit, and the boy remained in the home of the famous poet for sixteen days.

Goethe has been the inspiration of more musical works than almost any other German author. Notwithstanding that he was not especially musical himself, Mendelssohn, however, was such a fascinating child that the old master was enchanted with him. Even at that early age the boy was an astonishingly free correspondent, and in his letters he gives very engaging glimpses of the seventy-three-year-old man who took such interest in his new acquaintance. Following are some quotations from these boyish letters.

"He is very kind, but I do not think any of his portraits like him. He then went through his interesting collection of fossils arranged by his son, and said, 'Yes, P.P.M. I am quite satisfied.' After that I walked in the garden with him. He does not look like a man of seventy-three—rather of fifty. Every morning I have a kiss from the author of *Fanny and Werther*, and every afternoon two kisses from the father and friend, Goethe. Think of that! In the afternoon I played to Goethe for about three hours, partly fugues of Bach and partly improvisations. Every afternoon Goethe opens his instrument with the words, 'I have not heard you to-day—now make a little noise for me!' He generally sits down by my side, and when I am alone (mostly extemporizing) I ask for a kiss or take one. You cannot fancy how good and kind he is to me, no more can you form an idea of the treasures in minerals, books, prints, statues and large original drawings, which he possesses. It does not strike me that his figure is imposing. He is not much taller than father; but his look, his language, his manner—they are imposing. The amount of sound in his voice is wonderful; he can shout like ten thousand warriors. His hair is not yet white, his step firm, his way of speaking mild."

Mendelssohn visited Goethe again in 1822 in company with his father and his sister Fanny. At this time Goethe said to the boy, "I am Saul and you are David; when I am sick and weary come to us and cheer me with your music." He asked him to play a fugue by Bach, but the little fellow could only remember the melody of the subject. Nothing daunted he sat down and improvised a fugue from the same subject, much to the delight of Goethe.

In 1825 the Mendelssohn children paid another visit to the aged poet, who received them with great delight. The influence of Goethe upon Mendelssohn was most beneficial. His words of advice were eagerly sought and carefully followed. It was then that Mendelssohn played his B minor piano-forte quartet, which delighted Goethe so much that Mendelssohn dedicated it to him. Goethe in return wrote the somewhat platitudinous verses which he dedicated to Mendelssohn. These run in a more or less literal translation:

"If Talent reigns with Wisdom great
 Virtue is never out of date;
 He who can give us pleasure true
 Need never fear what time can do;
 And will you, Talent, your approval give?
 Then give it us who make her surely live."

Standardizing the Music Teaching Profession

EDITORIAL

For many years *The Etude* has been taking cognizance in print of the tendency toward doing away with "fake" teachers through working out some way to fix upon the teacher's fitness to carry on his work. One year ago we printed Mr. Gustav Knebel's views upon this subject—views which were especially interesting because Mr. Becker has been chairman of the committee upon standardization of the New York State Music Teachers' Association. This year we present Mr. Becker's address to the members of the association and with it comments from Mr. Walter L. Bogert, Mr. D. A. Cippinger and others in different parts of the United States, who have been struggling to bring some order or system out of one of the most confining and trying problems of the day.

Indeed, the "ways and means" for reaching the very much wished for goal which standardization and registration might bring about can not be worked out by any local body or by any one individual. Thomas Jefferson is given the credit for drafting the Declaration of Independence, but the instrument was really the crystallization of a spirit of new freedom which had been throbbing violently in the breasts of thousands of patriots. From Portland, Oregon, to Portland, Maine, the call for standardization has become insistent, and when so strong a demand is displayed there can be no doubt that some system will be evolved which will bring order out of chaos.

First of all, the change from the old order to the new order should be brought about by doing away with injustice to the thousands of teachers who would find an examination taken late in life a very serious undertaking. All sorts of steps to avoid this have been suggested, among the most ingenious being that of Mr. John C. Freund, editor of *Musician* and *Teacher*, who has received with pronounced favor at the New York State (Saratoga) convention. This plan provides for a bill to require teachers to register with the proper State authorities an application to teach where, with whom, and how long the applicant has studied. This statement would be sworn to by the applicant, false statements to be punishable by fine of \$500.00 or imprisonment for one year or both. The teacher would then be compelled to exhibit a certified copy of this sworn statement in a prominent place in his studio. Copies of the statement could also be obtained by anyone who cared to send a fee of fifty cents to the Secretary. The teacher's registration fee suggested by Mr. Freund in his bill is the modest sum of two or three dollars.

IS THE PUBLIC WELL INFORMED IN MUSIC?

The value of such a scheme as the foregoing would be that of affording prospective pupils an opportunity to acquaint themselves with the quality of the claims of a teacher. It would be of great service in intimidating fake teachers who have no hesitation in claiming that they have studied with any European celebrity suggested by their infamous imaginations. The certificate system based upon instruction from previous teachers, like all other systems yet suggested, is not without serious shortcomings. Such a system would preemphatically well-informed public, whereas a large part of the public is hopelessly ignorant upon musical affairs, particularly musical education. In fact, there are really comparatively few who are not content to have their information upon contemporary musical affairs limited to the ability to identify the names of Paderewski, Caruso, Sousa, Harry Lauder and Richard Strauss. Because you happen to move in circles well informed upon musical matters should not lead you into believing that the general public is likewise familiar with the great musical men and women of the day.

There is no more interesting experiment than finding out what the average "non-musical" person thinks upon musical subjects. While he is quite willing to admit that he knows almost nothing about music, he is equally willing to give his opinion upon almost any musical subject. Such a man going into a studio would be far more likely to be impressed by a certificate stating that the holder had studied at the Great American and International Conservatory (the alias for a roll up

deck and collection of fake teachers) than he would by a certificate from the Dr. Hoch Conservatorium of which he had never heard and which he could not be expected to imagine one of the famous music schools of Europe. The same man might be more affected by the name of some unknown Gatscheratschky than by William Mason or Harold Randolph.

Indeed, many of the finest teachers we have known secure their educational grading with masters who have been obscure. The pianist Wilhelm Backhaus, for instance, has already achieved international fame, but we doubt whether more than a very few of the great body of readers of *The Etude* would be at all influenced by the name of his little known teacher, Reckendorf. What would the parent selecting a teacher do in the case of a man who frankly admitted that he was largely self-taught, as were Dr. Pucknam, Sir Edward Elgar, Ebenezer Pratt, Kriff, Richard Wagner, Friedrich Wied, Doppe, or Lowell Mason? Obviously, a certificate confined to a record of previous teachers, while advantageous in many ways, would not be so effective in other ways.

SHORTCOMINGS OF THE EXAMINATION SYSTEM.

On the other hand the examination system alone might work great injustice to some teachers who are so nervous that the very idea of a test paralyzes them with fear. It is the experience of the educational workers that the examination system is far from ideal. In England the Associated Board of the Royal Academy of Music and the Royal College of Music conduct a vast number of examinations for Licentiate, Bachelor, and Diplo-ma degrees, as well as examinations for the grades Primary, Elementary, Lower and Higher divisions. There are also examinations in local centers for intermediate and advanced individual teachers. These examinations are conducted by the Associated Board for both teachers and solo performers of the concert standard are held in Australia, Canada, Malta, Gibraltar, Colombo and Jamaica.

The reader should not imagine that the Associated Board examinations in England have been successful in doing away with fraud altogether. Nor should he imagine that there are not hundreds of successful teachers who have never taken the board examinations. Notice that there is no law in England compelling a teacher to take this examination. It is purely a voluntary, self-imposed test. The teacher who can pass such an examination has just that much to his credit, but he does not have to pass it in order to teach. This distinction is an important one.

National regulation of the examination question by a national board composed of representatives from all parts of the country would avoid the educational conditions which have arisen in some other professions. The standard medicine and law examinations in some States have been so high that those of certain other States have made ridiculous claims of superiority over professional men coming from some States who were so inferior that they were literally a disgrace to their home district. Let us avoid this in our musical examinations by securing some national basis for all examinations.

THE TENDENCY OUTLIER.

The demand for standardization is now so widespread that whether the teacher approves of it or not it is very likely that he will have to encounter it in some form or other. Therefore it behooves the teacher to consider himself about this matter. The movement is in a formative condition. We say formative because the action already taken by some of the Western States with their apologetic progressive spirit indicates that it will not take long before the entire country will demand some plan of registration to give the system more cohesion—more unity. Whatever is done, let us hope that the many diversified interests in music teaching may be represented by men who have the wisdom to see that personal prejudices, pet ideas, or the narrow gain, provincial aspects with the view of giving our country a dignified system of registration which will win American musical education the admiration of the world. We cannot emphasize the importance of this registration system by embodying some of the following features:

- I. A nation-wide regulation of the registration of teachers by a board composed of representatives from all sections of the United States.
- II. Compulsory certification of teachers through uniform measures made legal by the different States. The certificates to show when, where, with whom, and how long the teacher has studied, or else the results attained from an examination defined in the next paragraph, or both.
- III. Examinations, uniform in character for each and all grades, prepared and conducted under the supervision of a national board composed of representatives from all sections of the United States.
- IV. Certificates to be displayed in the studio of the teacher under legal penalty for failure to comply with this requirement.
- V. The complete elimination of proprietary interests in the preparation of the examination materials and in the examination of applicants for a teacher's certificate.
- VI. Examinations by the board whose members of the results of the teacher's work as manifested in that of pupils who have studied with the teacher for not less than one year, with the view to obtaining additional credits upon the teacher's certificates.

We are not foolish enough to imagine that this outline is all-comprehensive, nor do we suppose that such a system will come into general prevalence for many years. Neither are we trying to "legislate" for our good friends the music teachers. Substantial things in education are not the result of revolutions, merely tried to speed the slow reforms. We have connection and point out the direction in which it is likely to lead.

Before receiving the opinions of American contributors we wish to call the attention of our readers to some of the features of the Associated Board examinations which have been conducted in England and in the English provinces since 1889. The fee for the teacher's certificate total \$25.00. No candidate for under 18 years of age on the previous first of May will be admitted to the final teaching examination.

PLANS OF THE EXAMINATIONS.

Candidates are required that the marks obtained will be awarded in the following proportions:

SECTION.	Studies for First Certificate.	Studies for Second Certificate.	MARKS.
(1)	Studies for First Certificate.	Studies for Second Certificate.	20
(2)	Method of Instruction.	Method of Instruction.	20
(3)	Method of Instruction.	Method of Instruction.	20
(4)	Method of Instruction.	Method of Instruction.	20
(5)	Method of Instruction.	Method of Instruction.	20
(6)	Method of Instruction.	Method of Instruction.	20
(7)	Method of Instruction.	Method of Instruction.	20
(8)	Method of Instruction.	Method of Instruction.	20
(9)	Method of Instruction.	Method of Instruction.	20
(10)	Method of Instruction.	Method of Instruction.	20
(11)	Method of Instruction.	Method of Instruction.	20
(12)	Method of Instruction.	Method of Instruction.	20
(13)	Method of Instruction.	Method of Instruction.	20
(14)	Method of Instruction.	Method of Instruction.	20
(15)	Method of Instruction.	Method of Instruction.	20
(16)	Method of Instruction.	Method of Instruction.	20
(17)	Method of Instruction.	Method of Instruction.	20
(18)	Method of Instruction.	Method of Instruction.	20
(19)	Method of Instruction.	Method of Instruction.	20
(20)	Method of Instruction.	Method of Instruction.	20
(21)	Method of Instruction.	Method of Instruction.	20
(22)	Method of Instruction.	Method of Instruction.	20
(23)	Method of Instruction.	Method of Instruction.	20
(24)	Method of Instruction.	Method of Instruction.	20
(25)	Method of Instruction.	Method of Instruction.	20
(26)	Method of Instruction.	Method of Instruction.	20
(27)	Method of Instruction.	Method of Instruction.	20
(28)	Method of Instruction.	Method of Instruction.	20
(29)	Method of Instruction.	Method of Instruction.	20
(30)	Method of Instruction.	Method of Instruction.	20
(31)	Method of Instruction.	Method of Instruction.	20
(32)	Method of Instruction.	Method of Instruction.	20
(33)	Method of Instruction.	Method of Instruction.	20
(34)	Method of Instruction.	Method of Instruction.	20
(35)	Method of Instruction.	Method of Instruction.	20
(36)	Method of Instruction.	Method of Instruction.	20
(37)	Method of Instruction.	Method of Instruction.	20
(38)	Method of Instruction.	Method of Instruction.	20
(39)	Method of Instruction.	Method of Instruction.	20
(40)	Method of Instruction.	Method of Instruction.	20
(41)	Method of Instruction.	Method of Instruction.	20
(42)	Method of Instruction.	Method of Instruction.	20
(43)	Method of Instruction.	Method of Instruction.	20
(44)	Method of Instruction.	Method of Instruction.	20
(45)	Method of Instruction.	Method of Instruction.	20
(46)	Method of Instruction.	Method of Instruction.	20
(47)	Method of Instruction.	Method of Instruction.	20
(48)	Method of Instruction.	Method of Instruction.	20
(49)	Method of Instruction.	Method of Instruction.	20
(50)	Method of Instruction.	Method of Instruction.	20

Total marks for first certificate = 200

Total marks for second certificate = 200

Total marks for third certificate = 200

Total marks for fourth certificate = 200

Total marks for fifth certificate = 200

Total marks for sixth certificate = 200

Total marks for seventh certificate = 200

Total marks for eighth certificate = 200

Total marks for ninth certificate = 200

Total marks for tenth certificate = 200

Total marks for eleventh certificate = 200

Total marks for twelfth certificate = 200

Total marks for thirteenth certificate = 200

Total marks for fourteenth certificate = 200

Total marks for fifteenth certificate = 200

Total marks for sixteenth certificate = 200

Total marks for seventeenth certificate = 200

Total marks for eighteenth certificate = 200

Total marks for nineteenth certificate = 200

Total marks for twentieth certificate = 200

Total marks for twenty-first certificate = 200

Total marks for twenty-second certificate = 200

Total marks for twenty-third certificate = 200

Total marks for twenty-fourth certificate = 200

Total marks for twenty-fifth certificate = 200



Study Notes on Etude Music

By PRESTON WARE OREM

RONDO IN A—L. VAN BEETHOVEN.

This beautiful Rondo should be played more often than one usually hears it. It has been more or less eclipsed by the other two Rondos in C and G which are given in the same Opus. It is less difficult than the other two and not so brilliant, but it is cheerful and melodious, reminding one very much of the style of Mozart. Grade IV.

HUMORESQUE—A. W. LANSING.

A delightful scherzo movement in semi-classic vein, reminding one somewhat of a sonata movement. It must be played in brisk and lively style, with crisp touch and firm articulation, at a good rate of speed. Grade IV.

CHANT DU SOIR—HENRY KATTEK.

A melodious song without words, by a well-known contemporary composer and organist. This piece introduces the effective device of the melody in the middle register of the piano. Grade III½.

IN SILENT HOUR—R. FERBER.

An expressive drawing-room piece in *rezoire* style. Mr. Ferber excels in pieces of this nature. Grade III½.

SOLEMN PROCESSION—M. GREENWALD.

A delightful march movement in slow time. This number has rivaled interest and has been very effectively harmonized. It will be found useful for a variety of purposes, and as a teaching piece it will make a good chord study. Grade III½.

THE GHOST—H. W. WAREING.

Mr. Wareing is a well-known contemporary English organist and composer. Some of his anthems and songs have enjoyed great popularity. *The Ghost* is taken from a set of three pieces recently written, bearing the collective title, *The Old Castle*. *The Ghost* is one of the very best descriptive pieces of its kind. It must be played in a characteristic and forceful manner, with strong contrasts in coloring. Probably the best method of executing the final *glissando* (suggesting the flight of the ghost up the chimney) is by turning the back of the hand toward the keyboard, using the third finger for the ascent and winding up with the thumb on the last note. Grade III½.

MISS HELEN L. CRAMM.

MISS HELEN L. CRAMM was born in Pembroke, N. H., and is of German descent, her ancestors having been in America since 1630. She studied for three years at the N. E. Conservatory, Boston, under Stephen A. Emery for theory and J. C. D. Parker for piano; also studied for a year at the Faneuil School and privately with distinguished teachers. Miss Cramm was for ten years principal of a school of music; she also taught in the Montpelier Seminary, Vermont, for three years. She has been for many years the leading teacher in Haverhill, Mass., where she has lived since childhood. She is also director of a flourishing choral society of 200 members. She has four volumes of musical compositions to her credit, besides numerous single pieces, nearly all of this work being along educational lines for children. Miss Cramm's *Anglo's March* was awarded the fourth prize in Class III of the recent contest (for pieces in waltz, march, polka, foxtrot, etc.). It is written for Miss Cramm's best style and will prove a most satisfactory teaching piece for young students. Grade II.

HUNGARIAN SKETCH—G. HORVATH.

Mr. Geza Horvath, a popular Austrian composer, excels in pieces of this style, written in imitation of the Hungarian *cmandor*. This one is quite easy to play, but is an excellent specimen. Grade III.

MASSA IN DE COLD, COLD GROUND—L. RENK.

One of the good old Southern songs of which one never tires, this piano transcription is taken from a new series by Mr. Ludwig Renk. In this piece the composer has contended himself with nature, and with an effective and telling arrangement, omitting anything in the nature of variations. This style of transcription is preferred by many. Grade III.

A DREAM SONG—R. FORMAN.

One of the prettiest of Mrs. Forman's popular easy teaching pieces. The cross-fingering left effect introduced in the latter portion of this piece must be executed with neatness and precision. Grade II½.

"ENGELMANN"—G. L. SPAULDING.

In addition to Mr. Spaulding's verbal tribute to the memory of Hans Engelmann, which will be found on another page of this issue, he has incorporated the theme of the famous *Melody of Love* in one of his series of *sonnettes*. It is eminently fitting that it should be published at this time. Grade II.

THE FIRST LESSON—C. W. KROGMANN.

A genuine "First Piece" by a leading educational writer. This piece is taken from Mrs. Krogmann's set, entitled *Ten Five-Finger Recitations*. It will be noted that both the hands lie throughout in the five-finger position. Grade I.

THE FOUR-HAND NUMBERS.

Mr. Sartorio's *Mariner's Dance* is a lively duet number in the style of the hornpipe. There is plenty to do for both players and the general effect is excellent. This is an original four-hand number and not an arrangement.

Mr. Christian's *Military March* is a brilliant characteristic number reminding us somewhat of the style of Schubert.

HUMORESQUE (VIOLIN AND PIANO)—

W. C. E. SEEBOECK.

A delightful violin number written in the style of the modern interludes, affording excellent opportunity for the practice of accurate bow and requiring neat and careful phrasing throughout.

PRAYER AND RESPONSE (PIPE ORGAN)—

G. N. ROCKWELL.

A very useful slow movement written originally for pipe organ, but equally available for reed organ or even piano.

REINHARD GERHARDT.

MR. REINHARD GERHARDT was born at Arnbock, in the Rhine provinces of Germany, April 23, 1858. He studied first with his father and his brother, both of whom were professional musicians, and then with Dr. Haas von Buchow, Carl Heymann and others. He made many tours in Germany and Holland, during which he formed the acquaintance of many famous musicians. Later he came to America, and taught for a considerable period in New York City. Thence he went to the South, where he has been busily engaged in teaching, composition, and valuable work in the interest of music. Mr. Gerhardt's composition, *Nocturne Caprice*, was awarded first prize in Class II of the recent contest (for the best Parlor Piece). It is a pianistic in character, introducing a variety of interesting technical work. It must be played in a tasteful and finished manner. Grade VI.

Some of Mr. Gerhardt's magnificent published works are: *Four-Hand Imprints*, *King's Spill*, *Soprano* (violin and piano), and the song, *When Two Dear Hearts Must Sever*.

VOCAL NUMBERS.

Mr. C. J. Hueter's *When Stars Greet Night* is a fine song in the modern style, with an effective and richly harmonized accompaniment. This song should go well in recital use or for concert purposes.

Mr. A. Sehnig Garbett, who is the assistant editor of *THE ETUDE*, is a good all-around musician. In addition to his literary activities he contributes this month a delightful *cancion* song in the English manner, *The Butterfly and the Maid*.

THE NECESSITY FOR REPETITION IN PRACTICE.

BY WILBUR FULLETT UNDER.

Few piano students grasp the necessity for a great number of repetitions in piano study. There has been a great deal said about thinking out one's work in advance and performing technical operations in the mind. Nevertheless the beautiful results produced by many master pianists are by no means merely the result of thinking it over. They have worked and worked and worked at the keyboard.

Would it frighten you if your teacher told you to practice a certain difficult passage one thousand times? I dare say you would exclaim, "That is sheer impossibility!" But I say, no! that is by no means an impossibility for some pupils, for it has been done—not only by the great Rubinstein, as history shows—but by many of my own pupils! Only the other day, one of my pupils came to me and told me that he had voluntarily practiced a certain exercise that I had given her just 4,100 times since her last lesson. *Four thousand one hundred times!* Think of it, you "small time" practicers!

Before condemning this method of practice, just give it a trial yourself. Select one passage in your favorite piece that you have had such trouble with and that you heard Joseph Holmann (or maybe it was Harold Bauer) play with such consummate ease, and ask yourself, "Do I really desire to play it well?" If honestly willing to sacrifice anything in order to "make it," then you will discover the proper spirit within.

Place on your piano two boxes—one empty and the other filled with, say, 500 dried beans. Begin practicing (slowly and accurately), every time transferring repetition until the first box is empty and the other passage 500 times. Then reset your box and practice that you rarely play, you ought to be able to do it all over be astonished and delighted at the fascination this excellent test of concentration and ability, for if after trying this system of practice for a few days, and if marked improvement shows itself, it is safe to say that you are normal, and possess the slightest amount of talent. This secret is invaluable to you if you but apply it.

JOSEPH W. LERMAN.

MR. LERMAN was born in London, England, but was brought to the United States as a child. He had a few piano lessons in his childhood, but for the most part is self-taught. He never had a lesson in musical theory, nor in organ playing. In spite of these drawbacks, however, Mr. Lerman held the post of organist and choirmaster at Olivet Memorial Church, New York.

Lerman has occupied a similar position at the Fourth Avenue M. E. Church, New York, for several years. He has composed thousands of compositions for piano, including songs, dances, and seculars. His credit, including songs, dances, and seculars, includes, besides having done much editorial work for music publishers, he has been admirably relieved of his own genial, sincere nature. Mr. Lerman's *Diary of a Day* was awarded the third prize in the recent contest (for the best four easy musical pieces). This interesting little suite is one of musically a day in the life of a school-boy or girl.



America and Europe. principal of a school of music; she also taught in the Montpelier Seminary, Vermont, for three years. She has been for many years the leading teacher in Haverhill, Mass., where she has lived since childhood. She is also director of a flourishing choral society of 200 members. She has four volumes of musical compositions to her credit, besides numerous single pieces, nearly all of this work being along educational lines for children. Miss Cramm's *Anglo's March* was awarded the fourth prize in Class III of the recent contest (for pieces in waltz, march, polka, foxtrot, etc.). It is written for Miss Cramm's best style and will prove a most satisfactory teaching piece for young students. Grade II.

CHANSON DU SOIR

HENRY HACKETT

Moderato M.M. $\text{♩} = 72$

p *cresc.* *Ped. simile* *a tempo* *dim.* *p* *Just time to Coda* *rall.* *cresc.* *Ped. simile*

Piu mosso M.M. $\text{♩} = 96$ *f* *agitato* *cresc.* *accel.* *ff* *ad lib.* *sf* *dim.* *molto rit.* *D.C.*

CODA *rall.* *meno mosso* *rall. molto dim.* *pp*

**Prize Composition
Etude Contest**
**DIARY OF A DAY
JUVENILE SUITE**

J. W. LERMAN

Andante M. M. $\text{♩} = 108$ **No. 1 - MORNING**Lento M. M. $\text{♩} = 96$

THE CHILD AROUSES FROM SLUMBER

mf BIRDS WELCOME THE DAWN *p* *mf* *p* *f* COCK-CROW *ppp poco a poco* *cresc.* *una corda*

Allegretto M. M. $\text{♩} = 108$

mf WIDE AWAKE *f* Good morn-ing! Good morn-ing! *mf* *f* *tre corde*

Good morn-ing! Good morn-ing!

Andante M. M. $\text{♩} = 96$ **No. 2 - AT SCHOOL**

mf WITH LAGGING STEP *cresc.* *mf*

Allegro

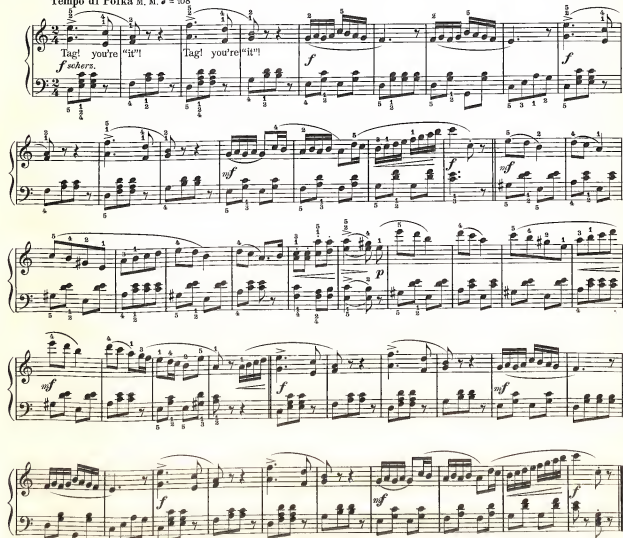
f THE SCHOOL BELL "Hurry up!" *f* *Moderato M. M. ♩ = 108*

mf *il basso mare.* *f*

Allegro M. M. $\text{♩} = 120$ 

No. 3 - AT PLAY

Tempo di Polka M. M. ♩ = 108

**No. 4 - EVENING**

Andante moderato M. M. ♩ = 108



HUNGARIAN SKETCH

UNGARISCHE SKIZZE

GÉZA HORVÁTH

Moderato M.M. $\text{♩} = 72$

Moderato M.M. 126

p *mf* *f* *cresc.*

M.M. 126
Allegro con brio

THE ETUDE

MARINERS' DANCE

MATROSENTANZ

Secondo

ARNOLDO SARTORIO

Allegretto M.M. = 108

p

cresc. mf *cresc.*

Fine *p*

cresc. *mf* *cresc.* *f* *sf*

cresc. *mf* *cresc.* *f* *sf* *poco rit. e dim.*

mf *cresc.* *rit.* *f* *p*

cresc. *f*

1 *2*

MARINERS' DANCE

MATROSENTANZ

Primo

ARNOLDO SARTORIO

Allegretto M.M. = 108

Musical score for "Mariners' Dance" (Matrosentanz) by Arnoldo Sartorio. The piece is in 2/4 time, key of D major, and marked Allegretto M.M. = 108. The score is written for piano and consists of 10 staves. The notation includes treble and bass clefs, key signatures, time signatures, and various musical symbols such as slurs, fingerings, and dynamic markings (p, f, cresc., decresc.). The score includes a first ending and a second ending.

THE ETUDE

Secondo

a tempo
f *rit. e dim.* *p* *f*
cresc. *f* *sf D.C.*

MILITARY MARCH

Secondo

EMILE FOSS CHRISTIANI

Marcia vivo M. M. $\text{♩} = 120$

ff *p*
cresc. *f* *Fine*
p dolce *mf* *f* *p* *D.S.*

Primo

al tempo

f *rit.* *a* *dim.* *mf* *f*

p *f* *D.C.*

MILITARY MARCH

Primo

EMILE FOSS CHRISTIANI

Marcia vivo M.M. $\text{♩} = 120$

ff *p* *cresc.* *f* *Fine*

p dolce *cresc.* *f* *mf* *f* *p* *L.S.*

Prize Composition
Etude Contest

NOCTURNE CAPRICE

Andante espressivo quasi Marcia lento M.M. = 72

REINHARD A. GEBHARDT

The musical score is written for piano and consists of several systems of music. The first system begins with a piano introduction marked *mf*. The second system continues the main theme with *cresc.* and *mf* markings. The third system features a *Cadenza* marked *45* and *4r*, with *leggerissimo ed poco cresc.* and *ritard a poco* instructions. The fourth system transitions to *Andantino M.M. = 96*, marked *quasi Recit.* and *p e legato*. The fifth system includes *mf* and *mf* markings. The sixth system features *cresc.* and *ritard* markings. The score concludes with a final *ritard* marking.

il basso ben marcato
atempo

dim. ed rit. *fa tempo* *rit. a poco*

Un poco meno
atempo *Last time to Coda*
mf cantabile *mf cantabile*

mosso *crec.* *rit.* *atempo* *dim.* *rit. a poco.*

ben marcato, melodia *ritard a poco* *atempo* *crec.*

Top of page D.S.

CODA *a tempo* *rit.* *Con anima* *brillante* *leggero* *ritard a poco*

a tempo *con pastorale* *dim.*



THE ETUDE

IN SILENT HOURS

REVERIE

RICHARD FERBER

Andante tranquillo M.M. $\text{♩} = 72$

CODA

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Prize Composition
Etude Contest

BUGLERS' MARCH

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Tempo di Marcia M.M. $\text{♩} = 108$

H. L. CRAMM

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last time to Coda Φ

p semplice *pp* *p* *mf* *p* *D. C.*

CODA

SOLEMN PROCESSION

M. GREENWALD

Moderato M.M. $\text{♩} = 90$

p *f* *p* *f* *p* *f* *p*

ff *p* *f* *p*

f *Fine* *p*

TRIO

THE ETUDE

THE GHOST

HERBERT W. WAREING

Allegro M.M. ♩ = 96

ff *pp* *p* *rit.* *dolciss. meno mosso* *pp* *Tempo I.* *ff* *simile* *glissando*

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A DREAM SONG

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R. R. FORMAN

Moderato M.M. ♩ = 66

p *a little faster* *mf*

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a tempo

rit.

p

mp

f

l.h.

pp

ENGELMANN

(B-1872, D-1914)

Souvenir No. 26

GEO. L. SPAULDING

Andante moderato M.M. = 76

mp

Once up-on a time a lit-tle theme (Cap-tive in a migh-ty

brain) Whispered softly: "Mas-ter set me free, Added fame will be your gain. Said the mortal' Golyou're free as air,

Free as an-y peace-ful dove." Now this theme's known ev-ry where as "Mel-o- dy of Love."

l.h.

THE ETUDE

HUMORESQUE

A.W. LANSING

Molto vivace M.M. $\text{♩} = 112$

The musical score is written for piano and consists of eight staves. The key signature is G major (one sharp). The time signature is 3/4. The tempo is 'Molto vivace' with a metronome marking of 112 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a piano (p) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff is marked 'Un poco meno mosso' and 'mp'. The eighth staff has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

a tempo

cresc.

Tempo I.

f

dim. e rit.

p

pa tempo

un poco rit.

sempre p.

cresc.

molto

ff

al tempo

cresc.

Tempo I.

dim. e rit.

p a tempo

un poco rit.

sempre p.

cresc. ed accel.

al fine

This musical score is for a piece titled "THE ETUDE". It is written for piano and features a variety of musical notations and performance instructions. The score is organized into several systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a tempo marking of "al tempo". The first system includes a "cresc." (crescendo) instruction. The second system marks the beginning of "Tempo I." with a repeat sign. The third system continues the "Tempo I." section. The fourth system includes a "dim. e rit." (diminuendo and ritardando) instruction. The fifth system marks a change to "p a tempo" (piano, at tempo). The sixth system includes a "un poco rit." (un poco ritardando) instruction. The seventh system includes a "sempre p." (sempre piano) instruction. The eighth system includes a "cresc. ed accel." (crescendo and acceleration) instruction. The piece concludes with a "al fine" (all the way to the end) instruction. The score is written in a clear, legible style with standard musical notation.

THE BUTTERFLY AND THE MAID

ARTHUR SELWYN GARBETT

Allegro moderato

1. A but-ter-fly spied a maid-en fair On a
2. It chanced that Cu-pid came that way; In the

f *mf*

gorgeous sum-mer day;— Thought he, "If I kiss her gold-en hair, She'll sure-ly not send me a-way." Said
form of a tall young man.— He saw the but-ter-fly where it lay, And quick to the spot he ran. Said

f *mf* *p*

she, "Oh look! The dear lit-tle thing."
he, "A-las, you cru-el lit-tle maid;"

"Did ev-er you see such a pret-ty wing!" And she
"His wing you broke, He's dead I'm a-fraid." And

più lento *f* *rall.* *f* *a tempo*

threw her cap At the poor lit-tle chap, And there at her feet he lay.— But-ter-fly, but-ter-fly, you will find A
Cu-pid's dart was aimed at her heart, And there at his feet she lay.— Pret-ty maid, pret-ty maid, you will find A

più lento *f* *colla voce* *f* *a tempo*

After last verse only.

maid can be cru-el as she is kind.
Love can be cru-el as Love is kind.

D.C. *ff* *Fine*

To Miss Elizabeth Hollingsworth

Dr. A. F. VADEBONCOEUR

by permission

"WHEN STARS GREET NIGHT"

CHAS. J. HUERTER

Andante M. M. $\text{♩} = 63$

When stars greet night in sil-ver skies, And the day's toil is o'er, When bal-m-y zeph-yrs bring their songs, And fra-grance fills the air, 'Tis then I gaze with long-ing eyes Up-on their glim-mer fair, And from heav-en's sa-cred hea-ven lights, Where thou wait-est for me, I seem to hear, borne on their waves, Thy sweet an-swer of hope To my mes-sage on sun-beams sent, My heart's wish, my soul's pray'r

p *rit.* *a tempo* *cresc.* *molto dim.* *pp* *p* *a tempo* *cresc. e animato* *rit.* *p* *molto dim. e rit.* *pp*

THE FIRST LESSON

C.W. KROGMANN, Op. 110, No. 1

Moderato M.M. $\text{♩} = 160$

mf

One, two, three, four, One, two, three, four, Les-sons have be - gun. One, two, three, four, One, two, three, four, Counting must be done.

One, two, three, four, One, two, three, four, Ev'-ry meas-ure through; So the time will be just right, The count-ing we must do.

Whole notes, Now, half notes, Quarter notes we're count-ing now, To make each meas-ure true.

mf

One, two, three, four, One, two, three, four, Les-sons have be - gun, One, two, three, four, One, two, three, four, Counting must be done.

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MASSA'S IN DE COLD, COLD GROUND

(STEPHEN C. FOSTER)

LUDWIG RENK

Con fuoco M.M. $\text{♩} = 84$

f

rit.

p

a tempo

una corda

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very broad
dim.
Alla marcia
dim.
rit.
Tempo I.
meno mosso
morendo

PRAYER AND RESPONSE

Adagio M.M. ♩ = 72
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GEO. NOYES ROCKWELL

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Ped. Bourdon coupled to Gt.

cresc.
dim.
rit.
al tempo

calando
mf
Gt. to Ped. Left
Both hands coup. Sw. to Ped.

Full Sw. closed
Gradually open Sw.
al tempo
pp
Gt. w/ coup. to Sw.
Add W. Doub. open

Adagio
rit.
Sw. soft 8' & Tremolo
Gt. soft 8' only
Ped. Bourdon only

THE ETUDE HUMORESQUE

W. C. E. SEEBOECK

Allegretto M.M. $\text{♩} = 96$

Violin

Piano

The musical score is for a piece titled "THE ETUDE HUMORESQUE" by W. C. E. SEEBOECK. It is marked "Allegretto M.M. ♩ = 96". The score is for Violin and Piano. The key signature has one sharp (F#) and the time signature is common time (C). The score consists of 12 systems of music. The Violin part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The music is characterized by a rhythmic, dance-like quality with many eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

How Success Came to One Teacher

By MARY L. TENERY

SEVERAL days ago I had the good fortune to be in the studio of a successful piano teacher during a class meeting of her little pupils.

"How do you do it?" I asked, as I watched the enthusiastic children.

"I just keep them interested in the work that is all," she replied.

"But keeping them interested," I continued, "that is the problem of all of us music teachers. Especially those who have classes of beginners. Won't you explain just how you do it?"

"Gladly," she replied, and started on her explanation with the enthusiasm so marked in her pupils.

"There," I thought, "is the secret. She is enthusiastic herself and her pupils reflect her interest."

"You see," she went on, "in the first place, I only take beginners. I found long ago that I was more successful here than with the larger and more advanced pupils. And I don't try to take a beginner among the older children. All my pupils are little folks."

"But," I objected, "this is not a large city and there are so many teachers here I have to take whom I can get. Of course, with your success you can always get."

Here she interrupted me.

"I get all my pupils from the great middle classes. Or nearly all. I have only a very few from the wealthier class. I make my terms as low as possible, and then try to give the pupil just as much as I can. Each child has two private lessons and one class lesson each week. And it is this class lesson that does so much to keep them interested."

"Then I first decided to specialize beginners. I immediately began to study to find out what was the matter. There was so many teachers make a mistake. They think no special talent or study is required to teach the beginners. I read all the good books that are published on the teaching of children and kindergarten methods. In these I always find some new idea or plan that I can

adapt to my work. When a new book or piano instruction for beginners is issued I purchase a copy and never fail to be benefited. Any and everything I see in the musical magazines that deals with the teaching of children, or that would be of interest to the child, I file away for future use. I am always on the lookout for melodious pieces for children."

"In my private lessons I try to make things as interesting as possible. I never try to rush the child. And I always insist on their knowing, and knowing well, everything they have been over. I make all my explanations as clear as possible. I tell them the essentials in terms that are not beyond their grasp, and do not burden them with long explanations of terms and theories that they cannot understand and that may well wait until a later date."

A PRACTICE RECORD.

"Each child keeps a practice record and I reward them for extra practicing, although I never encourage it beyond a reasonable limit. I allow forty-five minutes as a maximum and an hour and a half as a maximum. I do not care to have them practice over half an hour consecutively. In this I have the co-operation of the parents. I ask them to have the child practice three periods of fifteen minutes each, and when they practice over this time to have them quit as soon as they begin to show any signs of fatigue. You see, I do not want my little folks to practice to weariness, for practice is beneficial only so long as the child is interested in what he is doing. Any practicing done over this tends to develop a mechanical touch."

"The pieces that are always learned are simple. I require that each child shall play them with the same degree of correctness that will be demanded when more difficult pieces are taken later on."

A new piece always discussed away from the piano before the child is allowed to attempt it. Each note is read, the time discussed and the fingering gone over. Then we go to the piano. I have

them begin at a slow tempo and work up until the piece is learned, the child is able to play it from memory, in perfect time, correct fingering and with due attention to rhythm, phrasing and expression.

"Now I will tell you about the class meetings. Each week the little folks meet in the studio and we have a little program. We discuss some composer and each child is encouraged to learn some little melody to tell the class concerning him. I tell them a story of the boyhood of a composer or some other story that tends to make them desire to play well."

"I play several pieces for them and the children who have perfected a piece are allowed to play it for the others. They always strive to learn a new piece as quickly as possible in order to be allowed to play it at the class meeting."

"We play games and I always serve some little refreshments. Something that won't be injurious to them and yet will be enjoyed."

"I am frequently have a little recital with the parents as our guests, and these have always proven very successful."

"Another thing I have found to help is to keep the studio attractive. I keep flowers and children's books in the room. The pictures are such as will appeal to the little folks. In fact, I try to look at life with the eyes of the child. Be young with your young pupils, forget you are grown up. Put yourself in the child's place."

"Really I do not use any new or startling methods. Just what I glean from others who have done what I am doing, and the reason is because I love the children."

And here she quit talking, for she said she had told quite all she knew. But I had caught the spirit of her work and found the secret of her success. Be enthusiastic over your work. Study it. Look at the world of the child with the eyes of the child. And last, but not least, of all, love the little pupils you are trying to help.

Haydn's 'Gay Night in London

people being crowded into so small a room; second, because of the wretched dance music, two violins and one violoncello composing the whole orchestra. The minnests were more Polish than German or Italian.

A MERRY DANCE.

"Thence I went into another room that looked more like a salubrious cave. There the dance was English, the music was a little better because there was a drum which drowned the blunders of the fiddlers. I went on to the great hall where we had dinner; the music was more sufferable. The dance was English, but only on the devoted platform where the Lord Mayor and the first four members had dined. The other tables were all newly surrounded by men who, as usual, drank right lustily all night long. The most singular thing of all, however, was the fact that a part of the company danced on without hearing a note of the music, for first at one table, then at another, some were howling songs and some drinking, and amid the maddened cries of 'Hurra! Hurra!' and the swinging of glasses. The hall and all the other rooms are illuminated with lamps which give out an unpleasant odor, particularly in the small dance hall. It is remarkable that the Lord Mayor needs no

knife at table, as a carver, who stands in front of him in the middle of the table, cuts up everything for him. Behind the Lord Mayor there is another man who shouts out all the toasts with might and main, and who must shout follow toasts and drinks. No toast was more applauded than that to the health of Mr. Pitt. Otherwise, however, there is no order."

When a great interpretation is heard, the music which comes to the ear of the auditor is but a small part of that heard by the interpreter himself, for the audible music is but the projection, the surface boundary, of his vast interior vision of hearing, of meaning and of musical feeling. The effective interpretation, flowing from the emotional depths and poetic vision of a great soul—this is the only adequate interpretation, and it penetrates the soul of the hearer with its insistent truth, sends an interpretation wells from the innermost being of its creator, and can only be given when there is a dominant feeling of ease and power, combined with a calm, unselfish emotion, an ardent fire, an intense inner hearing of the music, together with a fervent need of hearing it expressed. Intelligent performance, imbued with intense spiritual life by a poetic temperament—this is artistic interpretation.—MARY VERNAL.



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Haydn's visit to London in 1791 was a great event in his life. His new surroundings and novel experiences interested him mightily. He made a more or less careful diary of events, and the following is part of an account he gives of a dinner with the Lord Mayor of London. There were two tables at the banquet, at the first of which sat the Lord Mayor, the Lord Chancellor, the Duke of Leeds, and other distinguished personages. Haydn himself sat at a second table with Mr. Sycester, a famous lawyer and first Alderman of London.

"After dinner," says Haydn, "the distinguished company of table No. 1 retired to a separate room to drink coffee and eat; the other guests were taken to another room. At nine o'clock No. 1 goes into a smaller hall, whereupon the ball begins; in this hall there is, *a priori*, an elevated place for the high nobles, where the Lord Mayor is seated upon a dais with his wife. The dancing then begins according to rank, but only a couple at a time, as at Court on the King's birthday, January 6th (June 4th). In this small hall there are the benches, where for the greater part of the fair regatta. Nothing but minnets are danced in this room; but I couldn't stay longer than a quarter of an hour; first, because of the heat caused by so many

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valuable incentive for acquiring and maintaining a perfect technique," we must dissent. And why? For the simple reason that in one very important particular there is no analogy between a vocal and an instrumental performer, inasmuch as the latter has no text to interpret. Accepting the definition of Mr. W. J. Henderson that "Singing is the interpretation of text by means of musical tones produced by the human voice," it can scarcely be said that when the "text" is of so little consequence for coloratura is effective when sung on a simple vocal; that the result is singing. It is merely vocalization.

Herein lies the weakness of Bel Canto. The voice assumes a significance out of any just proportion to that of the words. In its time and place, and in the history of musical art and science it did excellent service, for it demonstrated for all time the inherent possibilities of the voice as a musical instrument. The warfare between impetuous and impetuous (which forms such an interesting chapter in the life of Handel) having ended, the day of vocal gymnastics as an end in themselves passed away. The time was nearly ripe for the coming of a more obviously idealist. Richard Wagner, who was ordained to destroy the images of a self-centered art and to restore to a position in the musical firmament the heavenly consented union of man and music, was Wagner doomed for ever the which depended for its life on the gratification of a single appeal to a single part of man's mentality.

WAGNER'S CONTENTION.

It was Wagner, who, with a wider mental horizon than most of his predecessors, insisted that text and music are of equal importance, and that they should be treated as such. This idea was not new, it was part of the philosophy of La Camerata and of Gluck, but it remained for Wagner to embody the idea in an immortal equality as to be as convincing an unbelieving and degenerate world of its truth.

In other words, Wagner, while rightly insisting on Bel Canto, simply regarded it as a means to an end, and not as the end itself, as his forefathers had done. In "the music of the future" Bel Canto was to be the first stage in the development of the fully evolved vocal organism. No work of vocal art would be considered rational without an unblemished text which would supply the intellectual element, and the amalgam would give birth to the emotional appeal. For the interpretation of modern fiction, the musical dramas of Wagner, and any work of vocal art, these three elements must be present. Frangini Davies confirms this in his *Singing of the Future*. "In our times, we are told, there is no Bel Canto. If what is now designated by that term be similar to that which is held to have been the Bel Canto of old, we really can not grieve that we are of the twentieth and not of the eighteenth century. Artistically sane people do not now expect us to applaud as art that which goes to the grave unremembered. But the times are young after all, and it was perhaps worth while to discover how 'beautiful' the human voice can become in itself; now that we have daily learned that lesson, it is our privilege to begin to look upon it as the servant of the brain. This is what Wagner and some others have done for it."

In the *Singing of the Future* Mr. Frangini Davies has given Bel Canto a wider meaning than ours. To support his more comprehensive definition he quotes the words of Robert Franz to Waldmann (see Mr. Frink's *Songs and Songs of Frangini*), that, "if any one understood the Bel Canto of the Italians it was Handel." Mr. Davies says that Mr. Apthorp was

wrong when he wrote (*Opera Past and Present*) that "in the days of the schools of the *arte del bel canto*, the masters did not have to take 'truth of expression' (*Verit t des Ausdrucks*) into account; the singer was not required to render the sentiments of the *dramatis personae* with similitude; all that was required of him was harmonious sounding."

In trying to refute the statement of Mr. Apthorp and basing his theory on the remark of Franz, Mr. Davies says: "If Handel had been privileged to read these strange pronouncements, one wonders what the result would have been—he could be fairly violent on occasion. The oratorio giant has suffered much from the assumptions of those who have claimed that all that is demanded of Handel's singing is 'harmonious sounds and nothing else.' Imagine, if you can, the genial, poetic, imaginative, graphic Handel who set to music most of the human emotions, from the reflective *aria* of the *Italiana* school, to the joyous *Hallelujah* in *The Messiah*, and who certainly sounded some depths in emotional differentiation in *Sansone*—imagine him being put off with 'pretty sounds'!"

Mr. Davies' conclusion obviously misses the point of the remark of Franz, in referring to the Bel Canto of the *Italiana* evidently had in his mind the operas of Handel, which were in the unadorned style of the *Italiana* school, and tries to confirm his wider definition of singing on the large emotional and intellectual appeal which Handel exhibited in his *oratorios*.

It must not be forgotten that it was not until Handel was 33, and a financial bankrupt, that he took to writing oratorios wherein he played on the complete gamut of the emotions. Tired of his *Italiana* singing, and defeated as an impresario, Handel, in a last resort, launched out beyond the breakers of Bel Canto into the limitless ocean of vocal music, which makes the threefold appeal. Handel was the first to throw in a living manner something of the infinite possibilities of the union of text with music. The emotional differentiation which resulted raised Handel from an ephemeral place in musical history to companionship among the musical gods. While he treated the text of his oratorios with more intellectual discernment than his predecessors, his long life among the great vocal stars of the operatic stage prevented him from gaining the more balanced perspective which Wagner eventually attained in his later works.

Mr. Davies, however, in attempting to force a meaning on Bel Canto (which did not, we think, originally belong to it) has given expression to his conception of a singer, not so much as he was, but as he is to be when his intellectual faculties are in correct relative development to his vocal qualifications.

THE PLACE OF BEL CANTO.

To sum up, then, Bel Canto has its proper place in the evolution of the singer, and he must not be regarded as the be-all and end-all of his training, as it was in the time of Bach, Haydn, Mozart. In the light of the modern conception of a singer it is rather the foundation on which the superstructure of an art, which consists of the intellectual appeal and its concomitant emotional differentiation, must be erected. When the thorough vocal control superstructure cannot be built, Bel Canto this for it is only when the voice is brought under the absolute control of the mind that it can give expression to those vast emotions which are the basis of emotion to each word of its appropriate emotional atmosphere.

That too little attention is given to securing this correct basis of vocal training is a matter of common remark among vocal artists, and Mr. Frangini Davies writes in the *Singing of the Future* that "The singer must be a head man; he says: 'Bel Canto meant mastery over the voice.' The singers of the eighteenth and nineteenth centuries prepared themselves by years of long study to give expression to the music allotted to them. The singers of the twentieth century have the singers of the same task to negotiate. Up to the date of this writing it may be said that we prepare ourselves for our tasks mainly by performing them. From the vocal point of view, this idea of mastery over voice (and there, too, is a clear gain of vocal power) represents the benefit the world reaped from music which lived long enough to accomplish this purpose, and then perished. The legacy is left for mankind was the group of principles for vocal culture with which we are voice was developed. But this mastery over voice was developed to be a means and not an end. Nature had a task for her sons in the coming years. No achievement is ever lost; it is, on the contrary, a yardstick ground for greater triumph."

THE VIBRATO AND TREMOLO.

Treble is no more distressing fault and, perhaps, not a more common one among vocalists than that of the tremolo. Yet undoubtedly it has its many admirers and although its use, or rather abuse, has been condemned by all vocal authorities yet somehow or other the fault is still prevalent. Doubtless many who use it, hear their best hear themselves as others money or effort, and cultivate a staid vocal emission.

ITS PSYCHOLOGICAL INTRODUCTION.

How the tremolo became general is told by Garcia: "I was at one time an eminent vocalist worshipped by the Parisian public. His voice was beautiful in quality, faultless in intonation, and above, he began to grow old. With increasing years, his voice commenced to shake. But he was a great artist, realizing that the tremolo was a fault, but one that could not then be avoided, he brought his mind to bear upon the problem of style of singing in which he had to play intense emotion throughout. Since then, the voice trembles at such moments as he was able to hide his failing in this way by the quality of voice which appeared natural to the situation. The Parisians did not grasp the workings of his brain and the clever way he hid his song when he sang his voice trembled. At once, I observed, they concluded that if so fine an effect could be obtained it was evidently something to be imitated. Hence the singers deliberately began to and presently it became almost a canon in French singing."

ITS CAUSE AND CURE.

The tremolo has for its first stage the vibrato. Both are caused (unless vibrato by the finished artist) by the want of breath control or by the forcing of the register of the voice. The former cures the cure is easy, in the latter case difficult and sometimes impossible.

ITS CURE.

When the defect is due to want of breath control the diaphragm is weakly in its movements and the larynx is allowed to oscillate. Sometimes the fault



Department for Organists

Edited by NOTED ORGANISTS

A Pair of Organs

By HERVE W. WILKINS

[The following article was written by the late Herve W. Wilkins just before his death last November and exhibits a most instructive discussion of a matter of considerable interest to organists.—EDITOR OF THE ETUDE.]

In the ancient parish records of some of the English cathedrals are found accounts and statements of expenses incurred in the building of the early organs for these establishments. In many of these records the organ is spoken of as a "Pair of Organs," and, following the unsettled methods of spelling in the seventeenth and eighteenth centuries, these words appear in various forms. Thus:

Item, ii, payer of art. organes.
Item, ii, pair of organes.

Item, ii, pair of organes, and
Item, ii, pair of organs.

The words "double organ" were also used, denoting apparently that there were to be what would now be called two organ sections, as great section and choir section. It is thought by some historians that the larger organ was used for festival music and the other for accompanying voices with a separate performer for each organ. Later the two organs were joined and brought under the control of a single performer.

In the beginning of the eighteenth century the swell action was invented, and modern organs have still two additional actions, making five besides the pedal, namely, great, choir, swell, solo and echo.

In most such organs the echo is played from the solo manual, so that, although there are five manual sections, only four manuals are required to operate them.

COUPLERS.

There were no couplers in the earliest organs, and in many of the ancient organs still in use there are but one or two or rarely three couplers.

But in all these organs each section is complete in itself, so that couplers are not necessary in order to obtain a variety of effects, and a full organ from the great manual, the same being furnished with manual, double, and octave stops, also mutation and mixture stops and reeds.

In contrast to such an organ model where each manual is complete in itself, the present-day great manual swell has enough stops to make it effective in all kinds of musical expression without coupling to the other manuals in unison and perhaps in octaves above and below.

Sir Walter Parratt, organist of St. George's, Chapel, Windsor, in a recent utterance deplores the tendency to the continual coupling of the manuals as contravening the very purpose for which the large organ is divided into sections.

The rational way to play the organ would be to use the various manuals independently, alternating with solos and obligatos, accompaniments, small ensemble and grand chorus, thus giving greater scope to the expression of organ music, since each sort of effect in

detail could be produced on either manual as desired. But when the manuals are continually coupled and the organ is continually played as a unit instead of being treated as of so many independent organ sections, the very object of having separate sections and manuals is thus frustrated.

THE IDEAL ORGAN.

The Ideal Organ is one in which each section is complete in itself as to the representation of solos, ensemble, and chorus.

The great manual will have flute, string and brass solo stops, that is, chanterelle, major tumbler, and trumpet; it will also have sufficient diapason tone to lend grandeur and fullness to all sorts of chorus and part-playing and a full organ complete as to 8, 16, and 4 ft. tones, also mutation and mixture stops and 8, 16, and 4 ft. brass imitative stops. If all this great manual be enclosed in the choir swell-box, leaving out only 16 and 8 ft. open diapasons, part of whose pipes are needed for the front of the organ case, then this great manual as to all expressive solos and as a full organ would be entirely independent of any couplers and in both these ways would be massive and beautiful and ideal.

The enclosing of the great stops in the choir swell-box, besides adding expression to the solo stops of the great manual, also makes it possible to play the full organ with various degrees of power, making the effects of a multitude of voices in piano, and mezzo and forte just as does a large chorus or a grand orchestra, singing or playing with flexibility of power, now softly, now softly, without change of quality or the silencing of any of the voices.

Such an arrangement is also of great economic value since all the solo stops of great are more than quadrupled in value, and can be voiced with any desired fullness of tone, since the piano of each stop is secured by the swell-box.

THE FULL SWELL.

The full swell must also have distinction as to the complete loss of solo and accompaniment effects, but the full swell would be of a different and less robust speech than would the full great on account of the predominance in the swell of flute, string and wood-wind stops, while the flutes, string-tones, oboe, fragole, horn and vox humana would be always available as solo stops.

THE FULL CHOIR ORGAN.

The full choir has an individuality of peculiar charm on account of the delicacy of its tone and the presence of soft 16 ft. and mixture tone. Even without these two stops the full choir which is founded on the 8 ft. tone and extends to the flageolet or flauto of

2 ft. is capable of delightful effect, as in Gounod's Fifth Sonata and the Adagio portion of the scherzo, possibly the best music ever written for "Full Choir."

THE SOLO ORGAN.

Chorus effects are not sought in the solo organ, which, however, affords at any moment a full-voiced flute, string diapason, or brass tone of great breadth and volume for solos and obligatos, also group chords for the trumpet and any soft stops of extreme quality, such as orchestral oboe of clarinet or free reed, such as cannot well be provided for upon the other manuals.

THE ECHO ORGAN.

The few delicate stops of the echo organ may well be enclosed in the solo organ swell-box, since the use of the solo and echo sections, from their very nature would never entrench one upon the other.

The idea of placing the echo stops in a remote part of the building is not entirely commendable, since it makes a difficult tuning problem, on account of the perpetual difference in temperature between remote points of a building.

The isolation of an echo organ is not essential, for an echo can be simulated on any manual having a swell-box, the very purpose of a swell-box being to give an advancing and a receding effect to its tones, sounding now near at hand and now far away.

Indeed the original echo organ enclosed in a tight box was the forerunner of the present-day swell organ; it was only necessary to provide the echo box with shutters and a swell pedal.

An echo can also be simulated upon a Dalcian stop without the aid of a swell-box as in the Fanfare by Lemmens.

An organ constructed on the plan here outlined furnishes the greatest possible facilities for musical expression. It is not necessary to couple the keyboards in order to make a full organ, nor must one couple swell to great in order to produce a swelling of the great solo stops as must be continually practiced when the great solo stops are not enclosed.

The great organ becomes a wonderful resource, since the pipe of organ can thus be subdued into softness just as a vocal chorus numbering hundreds can make an overwhelming effect by singing pianissimo.

By this development of the model of the organ to meet the requirements of musical expression, each section complete and individual yet supplementing the others, the organ can be placed, abreast of other musical instruments in the flexibility of its effects and in its responsiveness to the utterance of musical ideas, however complex, and to every shade of musical meaning. Any thoughtful artist or connoisseur can easily conceive a myriad of possible contrasts and combinations which could easily be made upon a great organ. There could be such an organ between two of the manuals, an appropriate and plastic accompaniment upon a third manual and a grand solo and a possible echo at any moment to any chord or motif, and if it should be desired to play with a rich, unyielding, steadfast tone as upon a great organ having no swell-box, one need leave the choir-graft swell-box wide open and play upon either of

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these manuals as if they were not enclosed.

In an age when all possible mechanical improvements have been embodied in the organ, and when ideas regarding musical extension are possible to the organ have made a corresponding advance, there appear to remain only two avenues of obvious improvement open to the organ, namely, to perfect the voicing of organ stops so as to obtain the most beautiful, transparent and powerful tone from each pipe, to introduce new or neglected tones such as the manual wood diapason and other stops of difficult construction, and to enclose the various sections in well-boxes so as to secure every possible expression from every stop.

The organ will thus command new interest and esteem from those who listen to it and those who play upon it and will be thus brought forward another step in that path of destiny which it entered when it first became "A pair of organs."

SMALLER ORGANS NEEDED.

Church committees often yield to the temptation of purchasing an organ with a large number of stops and pipes indicated in a specification, even when they are aware that the insubstantiality of possibly come under the classification of cheaply built organs. If an organ is to have a permanent musical value, it must have an excellent and varied tonal quality produced from pipes of the finest firmness and durability of mechanism, which future use will prove to be of the best construction, so that no fear of defects will arise.

It is better to contract for an organ of medium capacity and have it of the best quality than to install a large instrument of a cheaper grade. Every stop should be valuable and none should be useless. In single church organs many costly stops remain dormant year after year, because there is no part of the service that calls for their use. Many organs will testify that they seldom use the full organ, because the effect is so harsh and uninspiring. Then why invest in stops which add neither to the beauty nor dignity? WILLIAM HOBART CLARKE, in *Valuable Organ Information*.

IRRESPONSIBLE ORGAN-TUNERS.

MANY organs have been irretrievably injured by irresponsible and inefficient men traveling about the country and making use of spurious certificates from churches and organists. Every traveling organ tuner should have bona fide credentials from a reliable organ company, written upon the original letter-heading of the concern, and signed officially. Never allow an unknown tuner to enter an organ and tune or make any change in the voicing of the pipes. First tuners are not often so familiar with organ tuning and mechanism.

No one should be allowed to take out a pipe and blow into it, for in handling the pipe, if the tuning arrangement is disturbed, in the least, or if in reinserting the pipe is turned minutely from its original position, it will be out of tune with the rest of the pipes. No organist should touch an organ pipe after the instrument has been tuned, unless he has had previous has been tuned, unless he has had previous adjustment. All entrances to the interior of the organ should be kept locked to prevent the intrusion of curious, inquisitive or irresponsible persons. WILLIAM HOBART CLARKE, in *Valuable Organ Information*.

THE ART OF EXTENSIVE PLAYING.

BY HARRY R. GAILL.

EXTENSIVE playing might be classed with the Egyptian pottery and the Grecian translucent glassware, for this art, which was in its zenith three or four years ago, seems gradually to have declined and is now almost one of the lost arts. It is not wistfully dead, however, for once in a while we come across a musician who is somewhat skilled in this branch. It is so rare though that one is inclined to believe that nowadays our contemporary musicians know naught of this wonderful art. Certain it is that we have few, very few, organists who can extemporize in the intricate, contrapuntal style of a Buschendorff, Wesley or Franck. The fear is felt among our able organists that extemporization will, like the American lion, soon become extinct, and that all we shall have will be chord string improvisers.

It has been suggested that it would be wise in our conservatories and music schools to have classes where extemporization playing would be taught and encouraged. In some of our schools it is taught after a fashion, but I'm afraid rather an indifferent fashion—much in the manner in which choir training is taught.

If extemporization was emphasized more in the music schools it would be a grand pervasiveness start our students along the right path. It would at least check this time of decadence, and go a long way toward producing organists who were better equipped.

Here is an example of where extemporization playing is a necessity. The choir has finished the offertory anthem, or hymn as the church may demand, and it proves, as the offertory composition usually does, far too brief. The usher is collecting the offering, and there is an awkward pause. What will the man of stops and pedals do? Well, if he is a practiced or gifted extemporization performer, there will be no awkward pause or gap, for he will extemporize in a fitting and relative way.

If he is unskilled, his extemporization playing in his novitiate is apt to be excruciating because he is unable to think and play appropriately. The fact is in the great majority and he has for companions most of the incumbents of the organ bench.

On occasions like the above, extemporization playing is imperative. A passage book or two of a related subject played at the conclusion of a piece—provided, of course, that it is necessary to "fill in"—greatly enhances the composition. There are even times when an improvised prelude, postlude, or offertory, is a good thing and much to be desired. Oftentimes a prelude is required of about sixteen measures, or an interlude of the same length. It may be as plain as a pike post or as complicated as a piece. In such an emergency the ability to extemporize well stands an organist in good stead. The time for a student to learn extemporization, if he is not to be the manner born, is directly after he has finished the studying of harmony. He has then some knowledge of chords, progressions, intervals and the different harmonic branches. He is then in a position to begin to put that little practical knowledge to some use. If one has some ability at extemporization, it by no means signifies that one is destined to become a composer, and on the con-

trary, if one can write well it is no sign that one will extemporize freely. Though there is this to say, if one can do either of those things, the chances are that one can accomplish the other with a little facility. There are exceptions, however, to this also. Charles Dana Gibson is a wonderfully facile sketcher, yet he cannot create a picture big in conception and treatment. Alex. Guilman was, perhaps, the dean of organ extemporization, and yet this is a much commented fact—he wrote not a whit better than he extemporized. What a treat it must have been to hear Mendelssohn, with his exquisite knowledge of form, or Beethoven with his treatment of variations, or Liszt with his brilliancy and verve, extemporize. These men were masters of the art that now seems so strangely neglected.

The English school of organists made more of a feature of extemporization than the organists of France, Germany, or Russia, was next to or equal with England in this department, though it would be hard to gauge England's achievements and traditions along this line. Speaking of England and her organists recalls the story of old Samuel Wesley, who was one of the greatest of England's extemporizers. One day while he was doing at the Cathedral playing, a friend came to call. He asked the verger if Dr. Wesley was in. "Aye," said the verger, "he is that, but I've not been able to see him, for he is practicing his improvisations for to-morrow."

There is this to say about "practicing your improvisations" beforehand. A very good way to do is to write out the theme or subject before playing. Thus you have it before you and are able to build on it and vary its treatment.

That one won't be a genius in the art need not dissuade one, for genius, like frog's hair or Cobalt nuggets, is very uncommon these days.

SOME USEFUL FACTS FOR ORGANISTS TO KNOW.

The following points are extracted from Thomas Ellerton's excellent work, *Organs and Tuning*, and should be carefully noted by organists who take a pride in the care of their instruments and in their work:

Do not accompany one reed stop with another.

For lubricating metal in contact with metal, use oil; for metal in contact with wood, use tallow; for wood in contact with wood, use black lead.

Dry rot, fungi and the wood worm are frequently met with in organs that are boxed up, and each of them shows the daylight and ventilation. If possible, such should be quickly removed to prevent spreading, and daylight and ventilation be provided. If the wood affected by the worm cannot be removed, treat it with paraffin and varnish it (without giving it) with hard oak varnish.

One may be pardoned to give the appearance of age by subjecting it to the fumes of ammonia.

If the pitch of the organs belonging to their respective manuals differs at the end of a service or recital, it is wise not to use the manual couples.

Choristers copy organ tune—it is well therefore not to use the reeds too freely in accompaniment, but chiefly for purposes of contrast in tone.

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Department for Violinists

Edited by ROBERT BRAINE

FRETTS ON THE VIOLIN.

COMMENTING on an article describing a new style violin, which has slight grooves on the fingerboard, as an aid to the beginner in placing his fingers at the proper points, a correspondent writes from Vancouver, B. C.: "I have read the column on page 744, entitled a 'New Style Violin'. I don't know what they want with any new style; the present is the best that has been or will be. I think. As to making it easier to play, I do not think that it can be done in any other way than by hard work. Grooves or frets on the fingerboard will never train a pupil's ear, on the contrary they will ruin it. Such aids may train the sight, but not the ear, because in having frets one wants to look, and when using your eyes you don't use your ears the same as you would when depending only on the musical hearing. Then again frets are of no use if the string gets flat or sharp while you are playing. The only use frets are on a violin is in teaching classes, a number of pupils at the same time, since the teacher can stand in front of the class and tell the pupils on which fret to put the finger. They are one of some slight service to beginners who are not musical. I used them twelve years ago in class work, and found them of a little use in the way I mention, but any one who requires frets on his violin in order to learn had best try some easier instrument. The frets I speak of were raised the same as on a mandolin, but only up to B or C (fourth position) on the E string in the first position. A paper chart is good also to put on the fingerboard for a short time, but even with that some pupils are slow to learn."

The points of our correspondent are well taken. For artistic violin playing is perfectly smooth fingerboard without frets, grooves or other guides is required. The only excuse for such aids is in the case of pupils with hopelessly defective musical hearing, and such pupils, as Spohr says in his *Violin School*, had best study some other instrument, such as a piano or organ, where the pitch does not depend on the performer. Some teachers paste a chart, having lines showing where to put the fingers on the fingerboard in the earlier stages of instruction, but teachers of the best class do not use any such aids, as they are of questionable value. The pupil might as well search out the proper places to put the fingers, without any aid as a guide, from the very beginning, and the pupil with a good ear does not find it difficult to do this.

Artistic playing could not be done on a violin fitted with frets, for several reasons. In the first place a violinist with a refined ear plays according to the natural scale, and not according to the tempered scale, which is used in tuning pianos—that is, in playing in different keys according to the natural scale; F sharp, for instance, is not exactly the same note as G flat, C natural as B sharp, etc. If frets were used the notes named would be exactly the same, just as they

are on a piano. Then, as our correspondent states, if one of the strings became flat or sharp all the notes played on that string would be flat or sharp, except it would be impossible to finger the notes slightly higher or lower, on account of the frets. This is a very important matter in the case of an instrument as liable to get out of tune as itself as the violin. One or more of the strings of the violin may get out of tune in the middle of a solo, where there is no chance to time, but by fingering flat or sharp on the string the intonation can be kept fairly good, except where open strings are absolutely necessary. It would also be impossible to execute the glissando (the sliding from one note to another on the string with a single finger) on a violin with frets. Metal frets are also an abomination because they make playing extremely fatiguing on account of the additional weight on the fingerboard.

Every little while some alleged improvement comes out in the way of a "royal road" to violin playing, which will enable one to master its difficulties in a half or a quarter the usual time. The pupil with a musical ear does not need these aids, and no one without a musical ear should try to learn violin playing.

HOW TO STUDY MARTELE BOWING.

MARTELÉ (French) or martellato (Italian) bowing for string instruments gets its name from the word *martel* (French), or *martello* (Italian) for hammer. It is literally "hammered" bowing. Passages for the piano also, as for example several in Macdowell's well-known *Witch and Dancer*, are often specifically marked and executed "martellato." For the piano the "martellato" signifies that an extremely forceful, inelastic stroke is to be used, as if the keys were being struck with a hammer.

In violin playing the martelé is executed in the upper half of the bow by a strong pressure of the forefinger which is instantly relaxed so as to produce a very strongly accented staccato note. The martelé is used either for a single note or series of notes, which require to be heavily accented, and the bow is not lifted from the string between the notes. Kreutzer considered this bow stroke of sufficient importance to devote two whole exercises, the 6th and 7th in his famous *Forty Etudes*, to its acquirement, and there are numerous other passages in his *Etudes* for this bowing.

In violin music this bowing is often specifically marked martelé, or martellato, or accent marks are placed over the notes, and the judgment of the player is relied upon as to whether the passage is to be played martellato or not. In the 6th played martellato of the original Leipzig edition of *Etudes* of the Kreutzer the martelé bowing is indicated by both a dot and accent mark placed over each note as follows:



This bowing is extremely useful and remarkably effective in executing marcato passages where extremely vigorous staccato notes are required. Notwithstanding its frequent use, I have known many experienced violinists who neither understood the true nature of this bowing, nor were able to execute it. Kreutzer in his directions for executing the martelé says, "This stroke must be executed firmly at the point of the bow. All notes both in the up bow and down bow must be executed with equal strength, necessitating the application of more force in the up bows, since these are naturally weaker than the down strokes." Kreutzer's direction to play this bowing with the point of the bow is somewhat misleading, since the bowing is executed more with the forearm in the upper half of the bow than strictly at the point.

HOW TO EXECUTE IT.

The martelé is produced by a certain strong, swift pressure of the forefinger on the stick of the bow. This pressure is instantly relaxed. The stick of the bow dips swiftly down to the hair and back again, and the string flures in a wide vibration momentarily. The effect of this is to produce a sound of extraordinary vigor, which conveys an idea of great virility and strength. Single notes marked *sfz* are sometimes played martellato, although such notes are often executed at the end.

Martelé bowing is not for the beginner, and the student should be well advanced in his bowing before attempting it. When the beginner attempts it he is apt to stiffen his whole arm. The advanced student attempting martelé bowing for the first time usually makes the mistake of continuing the pressure with the forefinger after the first attack. This makes a long time instead of a short one and the time is apt to be of very bad quality. The very essence of the martelé is a sudden explosive pressure on the stick of the bow which is instantly relaxed. The mistake is also frequently made in attempting this bowing of keeping the hair too far from the bridge. In all loud tones, accented notes, and tones where great pressure is applied generally, the string must be placed comparatively close to the bridge, otherwise the resulting tone will infallibly be of very bad quality. It is also evident that this bowing cannot be used in playing very fast passages, as there would not be time to produce the successive pressure of each note.

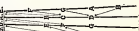
In learning the martelé the student would find it an advantage to practice such studies as if there were rests between the notes. The interval of silence between the notes gives the player time to remember all the proper elements which must be present in the production of each note. For instance the 6th study of Kreutzer might at first be practiced as if written as follows:



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The *martelé* stroke is indispensable for the proper effect of many passages in violin playing and the student who has reached the point where he is sufficiently advanced should not rest until he has mastered it. Where the *martelé* is demanded on other bowing will produce the proper effect, and the passage will sound feeble and ineffective without it.

VIOLIN TECHNIC—HOW TO ACQUIRE IT.

DURING the past thirty years the art of violin playing from a technical standpoint has reached a state of perfection, amounting to both the critic and layman.

This is not due to any great advancement in the manipulation of the instrument, but rather to the fact that with so many of our modern masters overcome the difficulties presented in the works of composers old and new.

It is true that the compositions of Paganini and Ernst bring with them difficulties, but it should be remembered that these artists stood alone and unchallenged in their time and were regarded not only as unique, but phenomenal in their mastery of the technique of the violin.

It is quite probable that in a technical sense they would not have been to-day, as we are accustomed to the most astounding feats of facility as evidenced by artists of the calibre of Thomson, Sauret, Kubelek, Kocian, E. Mann, Zambelli, Kreisler and Ysaye.

Of all these masters, Ysaye, though not a phenomenal technician, is in my opinion the greatest of all living violinists and I cannot conceive of any departed violin genius who could have excelled him when he is at his best. Technical is a somewhat derogatory consideration with him, and his principal charms are his glories, sonorities and luscious tone, breadth of style and phrasing, sane and deeply thought out interpretations, and above all, a beautiful and poetical imagination which seems to be a part of his and is represented in only a lesser degree in the playing of other violinists.

From a purely technical standpoint, Kubelek is inimitable, for not only does he execute the most difficult passages with consummate ease, but all his technical pyrotechnics are done with perfect control of the bow and great beauty of tone.

It is within the province of any talented violinist to gain technical control, but it requires years of careful preparation and systematic application to arrive at this much desired point.

The most grievous error that students commit and one in which they are frequently encouraged by their teachers, is the giving way to the desire for rapid advancement, neglecting to perfect that which they have acquired. It is the duty of the master to insist that every exercise, scale, etude or solo be persistently worked at until that point is reached where the talent and aptitude of the pupil stands in no further improvement, for it is to reason that different grades of intelligence, talent and aptitude have different limitations; therefore it is impossible to set a standard common to all, and it is bound necessary to treat each case individually.

The secret of technical facility is economy of motion.

It is self evident that every unnecessary movement takes time and necessarily retards speed. Therefore in order to gain the best results it is well to practice every thing slowly and with a little exertion as possible, carefully observing the fingers and keeping them from unnecessary movements.

HOW TO PRACTICE SCALES.

The foundation of violin technic is scales.

These should be practiced:

First—Whole notes sustained with the full length of the bow, each note held for eight seconds.

Second—In quarter notes, legato, four notes to a bow.

Third—In eighth notes, staccato, (a) middle to point; (b) frog to middle; (c) whole bow.

In addition to scales, common chords and trills are important elements in preparing the hand for technical development.

Common Chords—Apply same principles, same treatment as in scale practice.

Trills should be practiced:

(a) In quarter notes.

(b) In eighth notes.

(c) In sixteenth notes and gradually increase until the speed is gained that makes the trill effective and brilliant.

An hour and thirty minutes each day applied to the above exercises before taking up the studies for the lesson will put the fingers in condition to do their best work and also establish a firm, solid tone.

SOME PRINCIPLES OF PRACTICE.

In practicing, care should be exercised not to stiffen the left hand by pressing with the thumb, as this will tire the hand and impede technic by interfering with shifting.

There is nothing unnatural in the position of holding the violin "correctly," and one may be sure that something is being done incorrectly if anything feels cramped or uncomfortable.

Never practice when fatigued either mentally or physically, as the results cannot be good. Athletes must train to get into condition and work up to their highest point of endurance gradually. The same applies to the manipulation of the violin.

Fifteen minutes' work uninterruptedly is quite long enough to begin with, and time can be increased day by day until one finds it possible to play for several hours without resting.

At any sign of fatigue always take the hand from the violin, relax and stretch the fingers.

The development of technic depends on the competency of the instructor and the capacity of the pupil. In choosing a teacher one should not be influenced wholly by the advertising in the musical journals, for it is not always the one advertising the most extensively who is the most competent instructor. The best plan is to get in touch with young students and hear them play, then you can readily pick out the ones who are doing good work rapidly, choose your master from the results you see and not from exploitations in the papers. Having chosen a matter give him your fullest confidence and follow his instructions implicitly. Should there come a time when you either agree with his ideas, go to the teacher, or you feel that he is his value to you.

Doctors disagree, so do musical experts; but each class has its good qualities, and it is not difficult for the intelligent student to separate the wheat from the chaff, absorb and retain all that is good and eliminate that which has no value.

Do not think it necessary to go to Europe to study for there are a number of instructors in America who are as thorough and conscientious as any to be found abroad. Regarding the musical "atmosphere" which so many manufacturers and prejudiced people claim can only be found in foreign countries, I wish to go

on record as stating that we have in America the best opera, orchestra and chamber music organizations in the world and all the greatest living artists visit us from time to time. Therefore it is possible in New York, Boston and Chicago to equip oneself for a musical career equally as well as anywhere abroad—Max Bendix in "Violin World."

THE LEGATO PLAYING IS IMPORTANT.

SIXTEEN legato playing is unquestionably the crucial test of good piano playing. The nature of the instrument is such that a true legato can only be gained after long practice. Every note produced on the piano is the result of a blow, and however careful one may be in one's fingering, there must always be a "clang" followed by a more or less faintly sustained tone which steadily diminishes in volume. With music of a sustained character such as in the following example, the piano is wholly inadequate as a means of expressing the composer's idea:



If the passage were played, say, on a string quartet, the A in the alto would be evenly sustained throughout its length, and so also would the C sharp in the bass. Furthermore, two instruments would both play the C sharp on the first beat of the measure and the melodic line of the tenor would be truly preserved, even when it reaches the A in the soprano and tenor would each move smoothly, so that there would be no suggestion of a clang.

With the piano, however, the effect is totally different. The two sustained tones, A and C sharp, diminish immediately after being struck, so that the following notes in the tenor and alto are thrown into undue prominence. The violon and bass, however, the C sharp in the tenor and bass, and whatever the C sharp in the alto, and whatever the A in the alto, so that the delusion of a sustained tone is destroyed by the repetition of the note as of the sustaining pedal and very care-sound on the piano, make this passage like the composer intended it.

THREE-PART CHORDS

A COMPOSER finds difficulty in playing a series of three-part chords, such as follows, in first time:



Many students find difficulty in such passages. The trouble is that they articulate the chords too much, so that is, they motion the bow, making the notes of the chord one after the other instead of simultaneously. In such chords the bow should move at the heel of the bow, straight line, that is, in a practically and usually the tones of the chords sound all at once, instead of one after the other. It is this method which gives the chords and solidity to three-part chords, when played by a good violinist. If such chords are played arpeggio fashion, the whole too much time is lost, and it is difficult to tempo. If the bow moves in a straight line however, and the notes are made simultaneously, they can be played accurately at a very fast tempo.



Department for Children

Edited by Miss Jo-Shipley Watson

The Doll's Musicales

MARY JANE was completely satisfied with every detail, the Musicales was to be a success; but the spice of things consists in the unexpected, and no sooner had she thought this thought than the telephone bell rang, and the Paris Doll said in a sugary voice, "I have such a headache to-day, I don't think I can play to-night." No sooner did the telephone stop than the doorbell rang, and there was a note from the German Doll saying that "Tante" was going away and she must stay with the children. Yet all the invitations were issued and not one regret had been sent. Everything seemed to be falling to pieces, and Mary Jane's dearest dream of having the Doll's Musicales was on the edge of a tottering precipice.

Well, she called up the others to see what had happened to them, or rather to find out if anything was going to happen before night. Tilly, the Broken Doll, was in bed with a cold cloth on her head, for the nerves. The Dancing Doll was scrubbing floors, also for nerves. She said she had to get her mind cleared and that was the only way she could do it. It seems some famous singer always scrubbed floors before the evening performance and the Dancing Doll was imitating her; but then the Dancing Doll was always queer.

The Dreaming Doll was holding her hands in a muff, and it was a hot day, too; but she said the muff, even if it did no good, was a great comfort. She said also that a famous violinist always used a muff for his fingers and she guessed she would, too.

The Chinese Doll had lost one of his eyes; but he had memorized his piece, so he was to be depended upon. The Rag Doll was not to be found anywhere. Some-one said he had seen her walking very fast toward the river, and that she appeared very nervous. Thus Mary Jane took the thing in her own hands. She called the dolls together and read them a sermon, and it was a large sermon backed up with a long stick. She said, "Nerves are egotism, you are nothing but dolls; but here you are displaying all the odd notions of real music pupils; it's nonsense!"

The Indian Doll erupted up like a wilted cabbage, the Teddy Bear, who was to act as waiter, leaned over to escape Mary Jane's long stick; the Littlest Doll only grinned, and the French Doll sat up big and grand. The other dolls scuttled away in terror; but before the musicale they called a meeting and protested loudly about having "odd notions like real music pupils," and they declared that they would show Mary Jane that they were far superior to "real music pupils." When the time came for the musicale every doll appeared—the Paris Doll with the sugary voice, the German Doll whose "Tante" had gone away, Tilly the Broken Doll; the Chinese Doll came with two eyes instead of one. All were there as calm as a blue sky in summer time. Everyone had an extra ounce of poise, and this is the program that was played that night, and any of you can play it as well as the dolls did if you will remember Mary Jane with the large sermon and the long stick:

PROGRAM.	
ESPERMANN.....	Dolly's Reception (For four hands)
FOLDST.....	Dancing Doll
CLIFFORD.....	Dolly's Dancing Lesson (Action Song)
SWIFT.....	Sleep, My Dolly
HOLLANDER.....	In Dolly's Kitchen
ENGELMANN.....	My Doll and I
KERN.....	Dolly's Cradle Song
TESCHAKOWSKI.....	Dolly's Funeral
SCHLESINGER.....	Burial of a Doll
DUNWY.....	Dolly's Slumber Song
SPACHLING.....	Dolly's Dream

The invitations were written on paper dolls, and as the musicale was a long recurring line of paper dolls. And I must tell you that there were many visitors; real fathers came—which is a rare thing for a musicale—and there were some real boys, too, and they did not laugh or make fun of the dolls. I think they really wanted a doll themselves, and I'm almost certain that the Indian Doll went home with little Billy Brown.

MUSICIAN'S CALENDAR FOR AUGUST.

1. "Do not give Beethoven to the children; strengthen them with Mozart, beginning with rich vitality."—SCHUMANN.
2. Jules Schallhoff (pianist), b. 1825, Prague.
3. First performance of *William Tell* (Rossini), 1809, Paris.
4. Wolfgang Amadeus Mozart married Constanze Weber, 1782.
5. "Though we travel over the world to find the beautiful, we must carry it with us or we had it not."—EMERSON.
6. H. Litolof (pianist), d. 1891, Paris.
7. Do not think by proxy; think for yourself.
8. The Motts and Jeffs of Musicians are its ragtime songs.
9. There were twenty-nine famous musicians in the Bach family from 1550 to the middle of the eighteenth century.
10. Thoroughness is better than cheap applause.
11. What is the most thought stimulating piece you play?
12. Niccolò Amati, d. 1684.
13. William Thomas Best, b. 1826.
14. First performance of *Die Walküre* (Wagner), 1870, Bayreuth.
15. Patience never fails of its reward.
16. First performance of *Siegfried* (Wagner), 1876, Bayreuth.
17. Better practice under compulsion than not to practice at all.
18. Benjamin Godard, b. 1840.
19. Niccolò Porpora, b. 1686.
20. Christine Nilsson (singer), b. 1843.
21. A musical pauper is one who plays cheap music.
22. "Music is the hand-maid of religion."—MARTIN LUTHER.
23. M. Moszkowski (composer), b. 1854, Breslau.
24. When the average person hears the name of Beethoven what does he say?
25. K. A. Haupt (organist), b. 1810.
26. The student who does not own a memorized repertoire is a musical idiot.
27. "Always play as if a master heard you."—SCHUMANN.
28. First performance of *Lohengrin* (Wagner), 1850, Weimar.
29. Felix Motz (conductor), b. 1856, near Vienna.
30. Sing and play about the home, music should be lived; not put on and taken off at the practice hours.
31. Begin now to work at music as though it was an essential.

WHAT THE CHILD SHOULD KNOW ABOUT THE STRING QUARTETTE.

NATHANIEL BENJAMIN said of the quartet that it takes hold of you, absorbs you, and "changes the disposition of the soul in an instant." It is true that many listeners experience the strange sensation of forming a part of the quartet, identifying themselves with the music and becoming partners with the players. One beauty about quartet music is its straight-forwardness. There is no padding or accompaniment; each of the four parts possesses individual traits and characteristics which stand out as something complete in themselves and yet blending with the rest. The string quartet is a little orchestra in itself, consisting of two violins, a viola and a violincello. These voices move along a most, so to speak, of sound, and are like "four spirits that sing, talk, dispute or agree according to the influence that dominates them."

The first voice (first violin) assumes the responsibility of the movement. Like the orchestral leader he hurries along or holds back, leading or remaining still as the occasion demands. He is the most important member of the quartet, dominating the whole and directing their conversation. The second voice (second violin) is an understudy to the first violin and notwithstanding its modest part it must be ready at a moment's notice to wield the baton and direct the others. It requires a keen ear and the greatest attention on the part of the listener, to follow the voice of the second violin, as it is a delicate part and the like the willow-throwing is alternately appearing and disappearing.

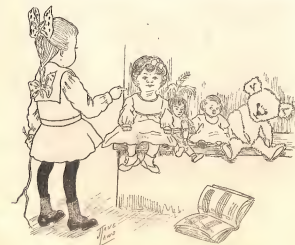
THE VIOLA.

The third voice is the alto of the quartet, and is employed to the viola, a plaintive sweet-voiced instrument which seems to bind the two dominating voices of the violin with the firm deep-toned bass of the violincello. It forms a bridge between these two instruments and is tuned a fifth lower than the violin.

The fourth voice of the quartet is the thin, harmonic voice upon which the "cello" speaks as a low accompaniment, at other times it sings through passages which are entrusted to the other voices of the violin, and the other voices lean upon it as if it were the keystone of the arch.

There is no more captivating work in the whole of musicianship than the study of chamber-music. Chamber music is the name given to that class of music which is especially fitted for performance in a small room. Beethoven appears to have perfect means of expressing his musical severest. He has eleven six and six trios, seven quartets and three quintets.

There is also abundant material among other classic writers: Haydn composed seventy-six quartets, Mozart, ten quartets and ten quintets; Mendelssohn, seven quartets for strings and three with piano. By one or two settings a week, four less amount of work, and those who have music will discover that it is lacking them in every kind of ensemble music. Beethoven makes themselves better sight readers and better time keepers, the usefulness fits themselves for a larger field in the community.



Publisher's Notes

A Department of Information Regarding New
Educational Musical Works

NEW WORKS.

NEW WORKS,
Advance of Publication Officers—
August, 1914.

[illegible]

Early Ordering

We again direct attention to the advantage of placing early orders for fall supplies of teaching material; as previously announced in these columns, we already have a large number of orders on hand, each patron having an account with us. We are prepared to fill "early orders" not only with special care and attention to details, but in all our hands by the August 1st date. This will insure delivery to teachers at a much reduced cost for transportation and the teacher will also be spared the inconvenience and untidiness due to forced delivery in the flood-tainted day of forced delivery, when the flood-tainted day is being handled.

Printed "Early Order" forms will be supplied on application. Early orders for **IMMEDIATE DELIVERY** forms will be handled with promptness. As all the signs point to great business activity this season, we hope the music teachers everywhere will not neglect to make full preparations for the new classes but will take advantage of the greater number of music students than ever before.

Taking Time by the Fore-lock

For two thousand years wisemen have been advising others to take time by the fore-lock. The admonition first came from Greece. The great difficulty is that the wisemen themselves are sometimes among the first to neglect the most important of our life duties—the proper preparation for coming events.

preparations for coming to the population for living decisions have the benefit and never thinking of the coming winter. This, of course, is a libel, but it sometimes seems to us that the musician might begin his preparations a little earlier. For instance the first week in August might be called a sheet music week. One hour a day devoted to picking out new and desirable pieces from the music he has sent "On Sale" will mean that he will have ready for immediate use a fine lot of bright new pieces, which will relieve him of some of those stale hours with "stupid old things" he has heard with "stupid old people" for years. The second week in August might be his week for advance textbook studies, etc.

always just to be as familiar with new material as possible. We knew one teacher who memorized the better part of an entire graded course, so that he would not miss a single note with his ear shut. He was a very good teacher, but in the third and fourth weeks in August should be alive with business. Neglect these weeks and your season may start two or three weeks late. Remember that your salary will be cut off for just one week if you will be only too glad to help you in any possible way to make your selections, and attend to business details NOW so that you will not have to be in a hurry to give your whole attention to this, if you are planning a class in technic, interpretation, history, etc., now is the time to lay the foundation. We beg you, for your own interests, not to put it off until you are too late to do it. You cannot do it as it should be done.

Yearly Settlements

On the first of June a statement of every account was sent to our patrons, containing the details of everything that was owed, both regular and ON SALE. The regular portion of the account—in other words, the monthly account—is ordinarily paid for monthly; otherwise quarterly. All balance from that account was, of course, due and payable before the new season begins; we call the season from September to June. The ON SALE account, i. e., the music sent on selection

for use during the school season, should be settled for during the summer; returns should be made; a statement is sent by air, deducting those returns from the account and showing the full amount due. The only exception to that once a year settlement, and that is a most liberal arrangement, for settlement to be made, arranged for, and the amount being for a return for the summer season. The only thing has been used during the last few years the ON SALE package, providing what is left on hand unused in any way is suitable for next season's work. In that way transportation two ways is saved and the package, of course, can be readily added to by a smaller and fresher supply; but quarterly settlement of some sort must be made.

As early as possible, and at the same time, if it has not already been done, let us have settlement of the past account, the yearly settlement in most business is understood of liberality, so let us have a settlement of the regular account with returns and settlement of the ON SALE, as that is the best plan, and the best plan. Let us have the order for next season's supplies at the earliest possible moment. Everyone of our thousands of schools and teachers, of course, begin their new season's work in September, and it is not until the first of October have to supply the material to start just in time. We can get the order sent in advance and ship it any time convenient to our patrons.

Our Publication Policy

It has always been our aim to provide the best of materials of all kinds for the teacher, and to this end the best efforts of our publication department are continually directed.

Educational methods and materials in all branches of activity are constantly changing. The music teacher in particular is constantly in need of new materials of all descriptions—instruction books, theoretical works, sheet music, and studies of all kinds, and it is our endeavor not only to keep abreast of the times but ahead of them. We are con-

stantly issuing new publications of all types, designed to meet special demands as they may arise and we are at all times on the lookout for novelties. Whenever we have new works in hand they are announced in this department and they are offered at special prices in advance of publication, in order to give those who are interested a chance to possess copies at the very earliest date and at the very lowest possible figure.

This plan has been found most advantageous from all points of view, as witnessed by the thousands of testimonials we have received from our many delighted patrons.

Summer New Music

It is surprising how busy we are during these summer months; our business is the supplying of teachers and schools with educational music material, so that it must be that quite a proportion of our patrons are teaching during the summer months.

A large number of those patrons are familiar with our New Music ON SALE system, the sending out of ten or twelve pieces each month of piano, vocal, violin, pipe organ or octavo music during the busiest winter months. It may not be known to all that we extend this New Music ON SALE system during the summer months, sending out perhaps two bundles only to those who ask for it. A postal card will bring these several packages of piano or vocal, or both.

The New Music ON SALE is billed exactly the same as a regular order, at our usual large professional sheet music discounts. All of the ON SALE music from this house can be put together and returned at one time during the following summer months.

Three Months' Introductory
Subscription—25 Cents

Solely for introductory purposes we will send any three issues of *THE ETU*, from July to October, for 25 cents—one-half the regular price. Teachers find these short subscriptions of material assistance in keeping the class interested during the summer months. Pupils are every apt to allow their interest in music to lag during the vacation period unless something is done to sustain it. The receipt of *THE ETU* each month awakens the dormant interest of the student.

Three issues of THE EVANGELIST furnish at least fifty pleasing and instructive pieces of music, in addition to many articles of timely interest. This special offer is taken advantage of by thousands of teachers, many of whom donate the subscriptions to their pupils; others order the issues sent and add the amount of 25 cents to the regular instruction charge.

Teachers having accounts with the Theodore Presser Company may have these three months' subscriptions charged to their regular music account. We have prepared special coupons for distribution, a quantity of which will gladly be sent upon request.

Music Supplied
Promptly by Mail

Whether by accident or design, the business music teacher has very little time to spend in seeking music as an end in itself, and as there are many successful teachers whose work is done remote from larger centers, the small order music house has been of inestimable service to all. The business music teacher, however, was founded years ago upon the same idea and has always made its motto: "Promptness! Every order to be filled as soon as received!" It requires an exceptionally large stock and super-efficient management to fill orders in this manner; but the continuous growth and expansion of The Procter Company's business is convincing proof that the music meets its patrons' expectations. That the good will and good words of our country's teachers have produced their natural results.

The season of 1914-15 will find the house still better organized and better stocked than ever. Teachers, in all parts of the United States and Canada, in British Colonies and possessions over the

LATEST AND BEST BEGINNER'S BOOK

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By Theodore Presser

Price 75 Cents

A modern elementary work for young piano students, from the beginning up to, but not including, the scales

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Mr. Theodor Presser was for many years a successful, practical piano teacher. The preparation of this work has been for him a veritable labor of love, embodying the best results of his long personal experience, aided and supplemented by his exhaustive knowledge of educational musical literature, and his further knowledge of the needs and demands of the busy modern teacher gained by years of personal contact as a publisher.

This book is equally well adapted for the young teacher and for the experienced professional. It contains everything necessary for starting out a beginner in the right way. It does not exploit any special methods or systems, but is based upon common sense.

In the short time it has been on the market the success of BEGINNER'S BOOK has been phenomenal

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The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

At Home

The degree of I.L.D. has been conferred upon David Phillips by the annual convention of the American Music Teachers Association.

The death of Hamilton B. Gordon, band of the United States Army, was announced in the New York City, N.Y., is deeply regretted by many friends.

The widow of Dudley B. Gordon, who died recently, was announced in the New York City, N.Y., is deeply regretted by many friends.

The University of Yale has conferred the degree of Doctor of Music upon John Williams, composer, who is on a visit to this country.

Matrice Devries, a well-known pianist and vocal teacher in Chicago, died suddenly in Chicago recently, in which city he was engaged in teaching. He was born in New York in 1855.

Conventions are due to William H. Brown, who recently completed his thirtieth year of service as organist at St. Mary's Church in Brooklyn, Kingston, N.Y. Mr. Brown was for several years vice-president of the New York State Music Teachers Association.

Victor Herbert has recovered from his illness and is now in New York City. He was attacked in London on his way to Paris in the fall of 1905. He has now returned to his home in New York.

The value of music as a therapeutic agent has been demonstrated in a number of cases. In New York, where a number of cases have been treated, the results have been very satisfactory. The value of music as a therapeutic agent has been demonstrated in a number of cases.

Alfred Hertz, the conductor of German opera at the Metropolitan, New York, has been elected to the position of conductor of the New York City Opera.

John N. J. has been elected to the position of conductor of the New York City Opera. He has been elected to the position of conductor of the New York City Opera.

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Carl Christian Strömberg, a well-known composer, died recently in the city of New York. He was born in Sweden in 1855. He was a well-known composer and pianist. He was born in Sweden in 1855. He was a well-known composer and pianist.

The Norfolk festival, marking the twenty-fifth anniversary of the birth of the composer, was held in Norfolk, Virginia. The festival was held in Norfolk, Virginia. The festival was held in Norfolk, Virginia.

The famous pianist Adolf Benkert is said to be a very unusual character, and according to his own statement, he is a very unusual character. He is a very unusual character. He is a very unusual character.

Chicago has been unfortunate this year in the loss of her musical leaders. The loss of her musical leaders is a great loss. The loss of her musical leaders is a great loss. The loss of her musical leaders is a great loss.

Benjamin Johnson, New Haven's "Grand Old Man" of music, has died. He was a well-known musician and composer. He was a well-known musician and composer. He was a well-known musician and composer.

A severe contest has been arranged in Chicago between the two major pianists who have been invited to give recitals in this country. The contest is a severe contest. The contest is a severe contest.

The convention at Barnum of the New England Musical Association was held in Barnum, New England. The convention was held in Barnum, New England. The convention was held in Barnum, New England.

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45652	Menuet.	30	7023	Op. 67, No. 1.	40
45653	Menuet.	30	7023	Op. 67, No. 1.	40
45654	Menuet.	30	7023	Op. 67, No. 1.	40
45655	Menuet.	30	7023	Op. 67, No. 1.	40
45656	Menuet.	30	7023	Op. 67, No. 1.	40
45657	Menuet.	30	7023	Op. 67, No. 1.	40
45658	Menuet.	30	7023	Op. 67, No. 1.	40
45659	Menuet.	30	7023	Op. 67, No. 1.	40
45660	Menuet.	30	7023	Op. 67, No. 1.	40
45661	Menuet.	30	7023	Op. 67, No. 1.	40
45662	Menuet.	30	7023	Op. 67, No. 1.	40
45663	Menuet.	30	7023	Op. 67, No. 1.	40
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45666	Menuet.	30	7023	Op. 67, No. 1.	40
45667	Menuet.	30	7023	Op. 67, No. 1.	40
45668	Menuet.	30	7023	Op. 67, No. 1.	40
45669	Menuet.	30	7023	Op. 67, No. 1.	40
45670	Menuet.	30	7023	Op. 67, No. 1.	40
45671	Menuet.	30	7023	Op. 67, No. 1.	40
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45693	Menuet.	30	7023	Op. 67, No. 1.	40
45694	Menuet.	30	7023	Op. 67, No. 1.	40
45695	Menuet.	30	7023	Op. 67, No. 1.	40
45696	Menuet.	30			

1440	MENDELSSOHN-BARTHOLDY, F.	1850	Clarinet's Chorus From "Piano Concerto"	
1449	Moore, J.	1744	WABIAN, H. D. & WABIAN, H. D.	250
1454	Moore, J.	1744	WABIAN, H. D. & WABIAN, H. D.	250
1461	MOZART, K.	1741	WABIAN, H. D. & WABIAN, H. D.	250
1463	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
1464	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
1465	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
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1470	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
1471	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
1472	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
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1487	PARKER, H. J.	1741	WABIAN, H. D. & WABIAN, H. D.	250
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From Endorsatory Letters

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Professor of Music at the University of Edinburgh



FRIEDRICH NIECKS

A Plea for More Rational Teaching

By PERLIE A. JERVIS

An address delivered in the Piano Landings at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 19th, 1914

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By LUDWIG K. HANSEN

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Awakening and Developing Musical Ability

An Address Delivered in the Piano Conference at the Convention of the New York State
Music Teachers' Association, Saratoga, N. Y., June 19th, 1904

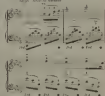
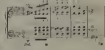
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Tone-Production by Means of the Pressure Touch

By J. FRANK LEVE



The musical score for 'THE ETUDE' is presented in two columns. Each column contains five systems of music, each system consisting of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The notation is dense and typical of early 20th-century piano literature.

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WINDING INQUIRY TO THE PUBLIC
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THE ETUDE

171

The Teachers' Round Table

Conducted by N. J. CORRY

Editor: N. J. CORRY, 100 West 42nd St., New York, N. Y.
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THE STATE OF NEW YORK
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Study Notes on Etude
Music

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CHANSON DU SOIR

HENRY HACKETT

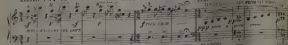
Moderato 2/4

Handwritten musical score for "Chanson du Soir" by Henry Hackett. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings like *Andante*, *Allegro*, and *Andante*. The piece is in 2/4 time and features a variety of musical textures and phrasing.

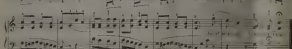
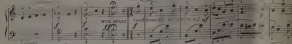
CODA

Piano Composition
Blind Contest

Andante in 4/4

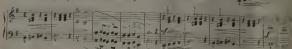
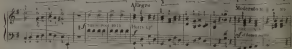


Allegretto in 3/4



Andante in 4/4

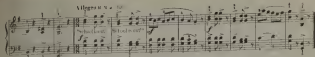
No. 2 - AT SCHOOL



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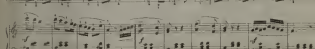
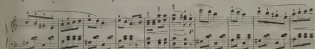
No. 1000, 1001, 1002, 1003

Allegro in 4/4



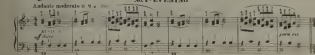
Tempo di Polka in 2/4

No. 3 - AT PLAY



No. 1 - EVENING

Andante moderato in 4/4



Tempo de Valse 6/8

First system of music for 'Tempo de Valse' in 6/8 time, featuring piano (p) and forte (f) dynamics.

No. 5 - BED TIME

Andante 3/4

Second system of music for 'No. 5 - BED TIME' in 3/4 time, marked Andante. It includes piano (p), forte (f), and fortissimo (ppp) dynamics, with a 'TRILL' instruction.

HUNGARIAN SKETCH
UNGARISCHE SKIZZE

GÉZA HORTHY

Moderato 2/4

First system of music for 'HUNGARIAN SKETCH' in 2/4 time, marked Moderato. It includes piano (p) and forte (f) dynamics, with a 'TRILL' instruction.

THE ETUDE

MARINERS' DANCE
MATROSENTANZ

Trio

ARNOLDO SAKTORIO

Allegretto Moderato

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MARINERS' DANCE
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Trio

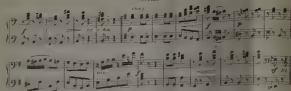
ARNOLDO SAKTORIO

Allegretto Moderato

THE ETUDE

Andante

Allegro

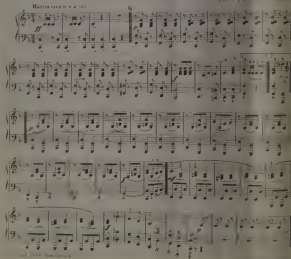


MILITARY MARCH

Andante

WILLIAMS - LUTHER

Marche Op. 10, No. 1



THE ETUDE

103

Presto

Allegro

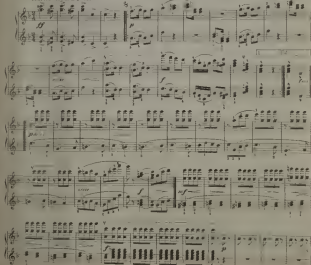


MILITARY MARCH

Presto

WILLIAMS - LUTHER

Marche Op. 10, No. 1



First Composition
Etude Control

NOCTURNE CAPRICE

Andante espressivo (Moderato) 1845 (1846) W. 22

REINHOLD A. GERSHWIN

The first system of the musical score for 'Nocturne Caprice' by Reinhold A. Gershwin. It consists of two staves, treble and bass clef. The tempo is marked 'Andante espressivo (Moderato)'. The key signature has one flat (B-flat). The music features a complex, flowing melody with many beamed sixteenth and thirty-second notes. There are various dynamic markings such as 'p' (piano) and 'f' (forte) throughout the system.

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Printed in Germany

The second system of the musical score for 'Nocturne Caprice'. It continues the two-staff format. The tempo remains 'Andante espressivo (Moderato)'. The music is highly technical, with rapid passages and complex rhythmic patterns. Dynamic markings include 'p', 'f', 'cresc.' (crescendo), and 'dim.' (diminuendo). The system concludes with a 'CODA' marking.

THE ETUDE

RONDO IN A

Op. 10, No. 12 (1828)

All. viv. 1/2

The first system of the musical score for 'The Etude: Rondo in A'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 1/2. The tempo marking 'All. viv. 1/2' is written above the staff. The music features a lively melody in the treble with eighth and sixteenth notes, and a supporting bass line with chords and eighth notes.

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New York

THE ETUDE

509

The second system of the musical score, continuing the piece. It maintains the same key signature and time signature. The melody continues with intricate fingerings and slurs, while the bass line provides harmonic support with sustained chords and moving lines.

The third system of the musical score. The treble staff shows a continuation of the melodic line with various ornaments and slurs. The bass staff features a steady accompaniment of eighth notes and chords.

The fourth system of the musical score. The piece continues with a consistent rhythmic pattern and melodic development in both hands.

The fifth system of the musical score. The music shows a slight variation in the bass line's accompaniment while the treble melody remains prominent.

The sixth system of the musical score. The piece continues with a consistent rhythmic pattern and melodic development in both hands.

The seventh system of the musical score. The music shows a slight variation in the bass line's accompaniment while the treble melody remains prominent.

The eighth system of the musical score. The piece continues with a consistent rhythmic pattern and melodic development in both hands.

The ninth system of the musical score. The music shows a slight variation in the bass line's accompaniment while the treble melody remains prominent.

The tenth system of the musical score. The piece concludes with a final cadence in both hands.

THE ETUDE

IN SILENT HOURS

RICHARD L. GREEN

Andante tranquillo 3/4 = 66

REVERIE

First Composition
Grade 3-4

BUGLERS' MARCH

H. I. GRAME

Tempo di Marcia 2/4 = 100

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THE ETUDE

Last Piece in Coda

SOLEMN PROCESSION

M. GREENWALD

Moderato 2/4 = 100

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THE ETUDE THE GHOST

ROBERT W. MATTIN

Allegro

A DREAM SONG

J. JOHNSON

Moderate

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ENGELMANN

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H. J. SPAULSON

Andante moderato

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THE ETUDE
HUMORESQUE

21. $1000 \times 10^{-6} = 10^{-3}$ m.

Handwritten musical score for "Missa in G major, Op. 11" by Johannes Brahms. The score is written on ten staves, showing the vocal parts and piano accompaniment. The title "Missa in G major, Op. 11" is written at the top. The score includes various musical notations such as notes, rests, and dynamic markings.

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THE ETUDE

584

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on ten systems of five-line staves, with treble and bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'dim.' (diminuendo). The notation is dense and includes many accidentals and slurs.

THE ETUDE

THE BUTTERFLY AND THE MAID

ALFRED NIELSEN (Piano)

Allegro moderato

Lyrics (English):
 I thought of you when I was alone
 And when I saw the butterfly
 I thought of you when I was alone
 And when I saw the butterfly
 I thought of you when I was alone
 And when I saw the butterfly

Lyrics (Danish):
 Jeg tænkte på dig da jeg var alene
 Og da jeg så den lille sommerfugl
 Jeg tænkte på dig da jeg var alene
 Og da jeg så den lille sommerfugl
 Jeg tænkte på dig da jeg var alene
 Og da jeg så den lille sommerfugl

THE ETUDE

"WHEN STARS GREET NIGHT"

CHAS. J. HUERTER

CHAS. J. HUERTER

Lyrics (English):
 When stars greet night in all her dress
 And the moon looks down on the sea
 When stars greet night in all her dress
 And the moon looks down on the sea
 When stars greet night in all her dress
 And the moon looks down on the sea

Lyrics (Danish):
 Når stjerner hilser på natten
 Og månen ser ned på havet
 Når stjerner hilser på natten
 Og månen ser ned på havet
 Når stjerner hilser på natten
 Og månen ser ned på havet

THE ETUDE THE FIRST LESSON

Modérato 4/4

Heaven above has opened up his Kingdom to the poor
 The lowly Jesus Christ has come to save the poor
 He has come to save the poor who are in need
 He has come to save the poor who are in need
 He has come to save the poor who are in need
 He has come to save the poor who are in need

MASSA'S IN DE COLD, COLD GROUND

STEPHEN C. FOSTER

Andante 4/4

Oh, where, oh, where has the little child gone
 Oh, where, oh, where has the little child gone
 Oh, where, oh, where has the little child gone
 Oh, where, oh, where has the little child gone
 Oh, where, oh, where has the little child gone
 Oh, where, oh, where has the little child gone

THE ETUDE

Andante 4/4

Heaven above has opened up his Kingdom to the poor
 The lowly Jesus Christ has come to save the poor
 He has come to save the poor who are in need
 He has come to save the poor who are in need
 He has come to save the poor who are in need
 He has come to save the poor who are in need

PRAYER AND RESPONSE

Pipe Organ

JOHN S. RUSSELL

Adagio 4/4

Lord, hear my prayer
 Lord, hear my prayer
 Lord, hear my prayer
 Lord, hear my prayer
 Lord, hear my prayer
 Lord, hear my prayer

THE ETUDE

HUMORESQUE

F. SEEBORG

Allegretto

Voice

Piano

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How Success Came to One Teacher

BY MISS L. TERRY

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


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